Saturday Review

November 28, 1970 50¢

Beethoven in Retrospect 1770-1970

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VICTOR GUTIERREZ
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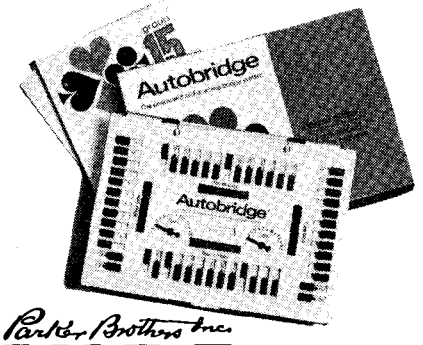

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Salem, Mass., Des Moines, Iowa

November 28, 1970

Saturday Review

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Cover photo: Sandor Acs

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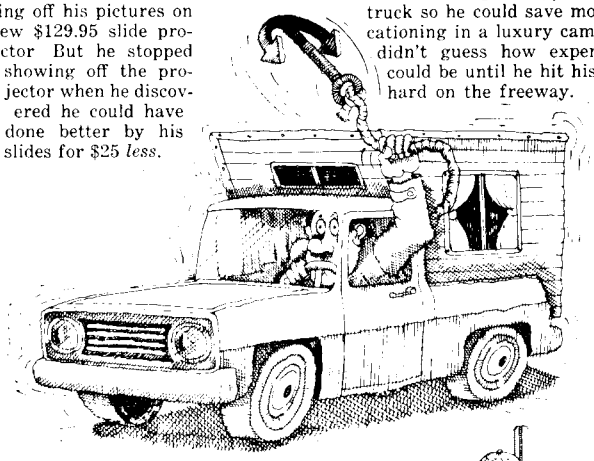
Ten little losers, standing in a line. One bought our magazine. Then there were nine.

When Ann A.'s new $129.95 food waste disposer kept jamming on bones and refused to chew up grapefruit-rind halves, she wanted to kick the manufacturer. But when she found out she could have bought a disposal that *would* dispose of such things for only $112, she wanted to kick herself.

Bill B. felt like a million in his $70 raincoat—until he needed a *snow*coat and realized he could have gotten a raincoat he liked *with* a zip-in alpaca lining for just $60.

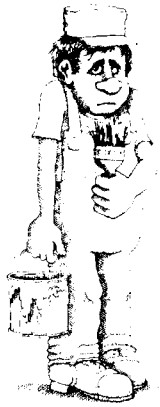
Charlie C. had a great time showing off his pictures on his new $129.95 slide projector. But he stopped showing off the projector when he discovered he could have done better by his slides for $25 *less*.

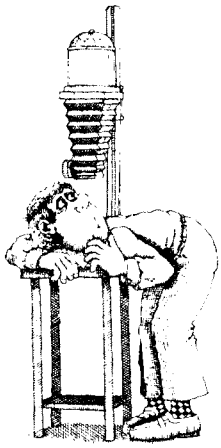
Dave D. bought a ¾-ton pickup truck so he could save money vacationing in a luxury camper. He didn't guess how expensive it could be until he hit his brakes hard on the freeway.



Frank F. loved the new $1.75 briefs his wife bought for his birthday . . . until they came out of the washer. If only she'd read *Consumer Reports*, she could have *kept* Frank happy and saved a lot of money.

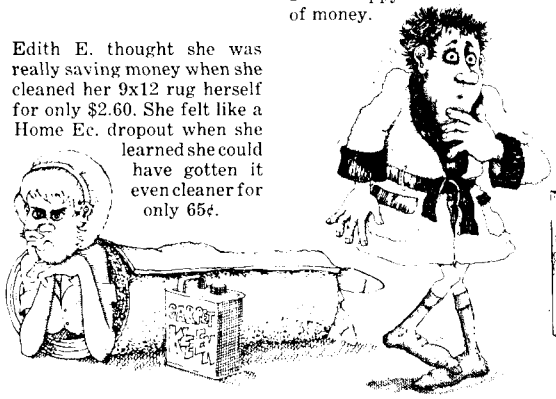
Harry H. wanted to invest in the best when he repainted the bathroom. But by the time he learned that the best cost 70¢ *less* a quart than what he'd paid, the gloss had begun to dull.



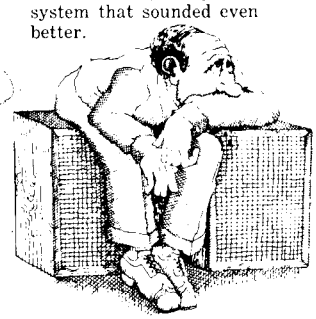


Irving I. really felt like a pro with his new $174.50 enlarger. When he started pricing *lenses* for it, he wept all over his darkroom for not knowing about a higher rated model he *could* have bought for $135 *complete*.

Edith E. thought she was really saving money when she cleaned her 9x12 rug herself for only $2.60. She felt like a Home Ec. dropout when she learned she could have gotten it even cleaner for only 65¢.



The crowning touch on George G.'s stereo system was a pair of $250 loudspeakers. Nobody told him that the same manufacturer made a $128 speaker system that sounded even better.



Johnny J. made up his mind that he'd never again spend his hard-earned money on power mowers with poorly-shielded blades, circular saws that jammed, caulking compounds that shrank and cracked, antenna amplifiers that didn't improve his TV picture, convertible sofas his wife couldn't open, clothes dryers that snagged the laundry, boats that capsized if they took on too much water, and products that just weren't worth the price.

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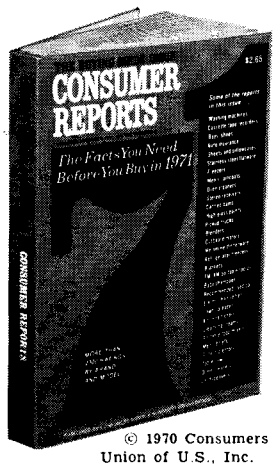

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Top of My Head

Goodman Ace

Two Thoughts of School

RECENTLY in New York's City University there occurred the most polite campus revolt on record. Fifteen students of the John Jay College of Criminal Justice quietly walked out of class and resigned from the school, because they didn't agree with something the professor had said.

The fifteen students were agents of the Federal Bureau of Investigation, taking a course in criminal justice. What the professor had said was critical of the head of the FBI. The fifteen students agreed the professor had the right to say it, but they claimed they didn't have to sit there and listen to it.

So, without burning a building, or locking up a dean, or closing a school, they staged this exemplary, non-violent campus rebellion. It was Page 1 in *The New York Times*. But it is to the shame of television that not a single camera was there to record fifteen students softly tiptoeing out of a classroom in high dudgeon.

What an opportunity it could have been for the TV networks to demonstrate, for the kids watching the newscasts, the difference between anarchy and peaceful revolt. Months earlier they had cameras all over Kent State when the National Guard had been called in to quell a students' uprising.

That bit of campus unrest resulted in a grand jury's absolving the National Guard of blame and arresting twenty-five students, non-students, and members of the faculty. The charge against them was apparently loitering in front of a moving bullet.

I have been a fan of non-violence since my days in grammar school. This was because I was reared in a broken home. That is, my mother's attitude toward me was peaceably permissive; my father's was negatively decisive. A home can't be more broken than that (violins only here, softly).

From the age of nine, it was I who was the object of their divisiveness. When I told them I wanted, or thought I needed, all the things any boy of nine or ten thinks he wants or needs, a great debate took place. As it grew more heated, I was always sent to my room. But I could always hear, and still can, the softly permissive voice of my mother, and the fiery negative decision by my father.

When I came down to breakfast the next morning I was not surprised that my mother had won—she won most of the time. But what did surprise me was the loving attitude displayed by my parents for each other, after the violent confrontation of the night before. How they managed to live in blissful compatibility all through my formative years was beyond my youthful ken.

The most hectic debate took place the day I came home from school with a note from my fourth-grade teacher saying I had to be fitted for a pair of glasses. My father reacted as though I had just spindled his computer card.

"Glasses for a boy ten years old?" he shouted. "He's got plenty of time for glasses when he's forty. If he didn't spend so much time looking at stereopticon slides, he wouldn't need glasses. Two weeks of no stereopticon," he said to me.

"Go to your room, dear," my mother said.

I went. But the following morning my mother went with me to get the glasses. Another victory for non-violence, but that's how it rubbed off on, and stayed with, me to this day.

However, I should confess the complete story of the glasses. There was nothing wrong with my eyes. It was my id that was at fault. I had developed a crush on my fourth-grade teacher, but because I sat in the last row, she seldom called on me to give an answer, or ever noticed me.

I asked if I could exchange seats with a boy in the first row, and she refused. I told her I couldn't see the blackboard. She wrote the note. While the glasses were being made, she let me temporarily change seats with a boy who never knew the answers and was glad to sit in the back row. Chalk up another triumph for a non-violently attained goal.

But horror of horrors! Hoisted by my own petard! This teacher who, from the back row, seemed a beautiful woman of twenty, now that I was up closer, turned out to be an old woman of forty. A Pyrrhic victory!

Actually, the glasses were a tricky and dishonest goal. While no one denies the rights of students to protest against an obvious and flagrant injustice, there are, however, some far-out goals that, after being fought for, could turn out to be a "woman of forty" when young students get seats up closer to life.

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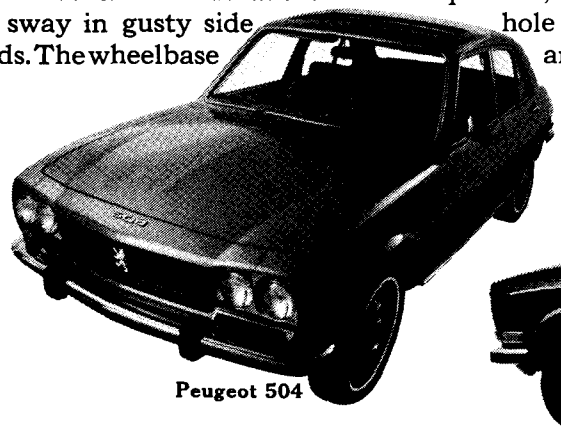

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The Theater

Henry Hewes

Two Can Play at a Game

BRITISH PLAYWRIGHT Anthony Shaffer (twin brother of playwright Peter) has labeled his play *Sleuth* "A New Thriller." This is highly accurate, for, although it provides all the suspense and melodramatic devices of a thriller, it is new in that it simultaneously spoofs the preposterousnesses of the form itself.

To begin with, the play is set in an English country house inhabited by Andrew Wyke, a snobbish writer of detective stories that feature an intellectual aristocratic sleuth named St. John Lord Merridew, who easily solves crimes that baffle the slow-witted police. Needless to say, the crimes invented for Merridew to solve are absurdly artificial, but since detective fiction is all a game anyway, the aficionado willingly accepts the highly improbable inventions as real until he has finished the book.

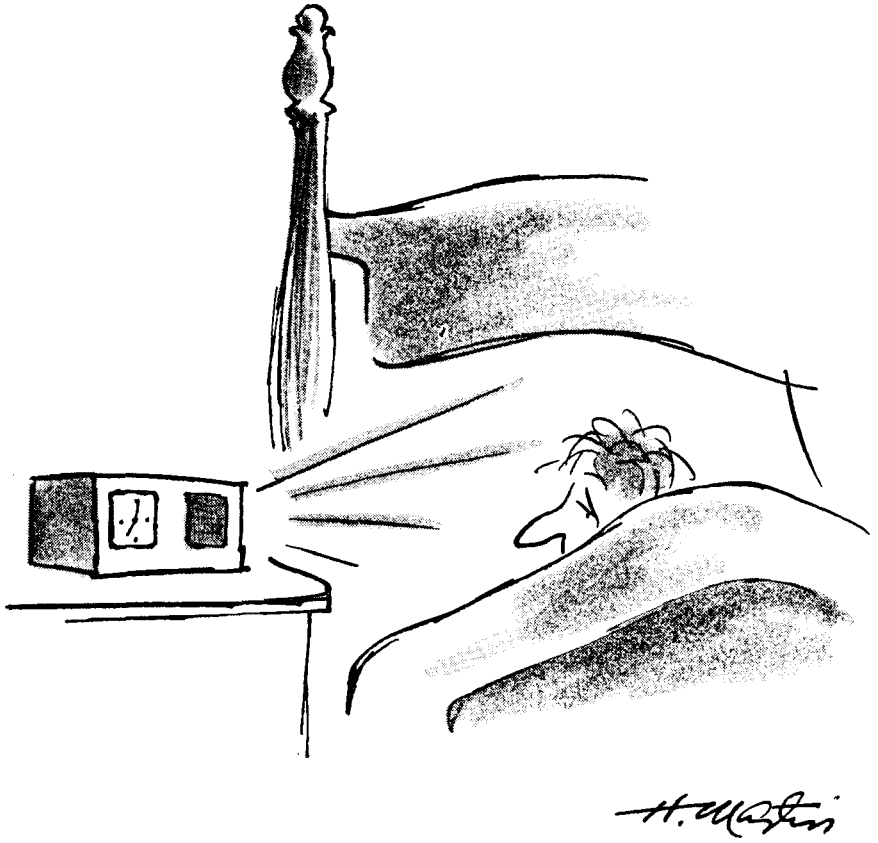
Just as Wyke's plots and language are replete with the artificialities of the literary form, so is the house furnished with bizarre relics, the most noticeable of which is a life-size dummy of a sailor, who laughs whenever Wyke pushes a button. The dummy, it would appear, is a mocking symbol that warns that the lure of fiction can lead us all to bad ends.

Shaffer brings the fiction world and the real world together with superb simplicity. Wyke invites into his lair a trusting young man named Milo Tindle, who has secretly been having an affair with Mrs. Wyke. Instead of playing by the rules of the game of life in which a sophisticated husband tends to avoid confrontation, the host startles his guest, who has just settled down with a drink, by casually telling him, "I understand you want to marry my wife." Now the decorums have been violated, and Wyke and Tindle find themselves locked in a game. What might a vindictive husband do to his wife's lover if this were all happening in a detective novel?

The ensuing action is marvelous cat-and-mouse byplay in which comedy and terror fluctuate. The comedy comes partly from Shaffer's banter, which is laced with such recondite words as "hebdomadal" and "ossiferous." Occasional quick sparks of wit race by, as for instance when Wyke remarks, "And so does every right-thinking, insecure, married man." And within the bounds of humor there is merrily savage criticism of intellectual arrogance ("You musn't resent imagination in public office") and of various British institutions. When Wyke is baffled by a Spanish riddle, Tindle comments, "At least you knew it was Spanish, even though you couldn't understand it. I guess that's what's meant by 'a general education' in England."

The first act of *Sleuth* is complete in itself, and when the curtain falls, one wonders what the author can possibly do for the rest of the evening. However, it is not until midway in the second act that we become fully aware of the author's design. Without laboring the point or even stating it directly, the play suggests that there is lethal danger in mixing rational game-playing with the always unpredictable irrationalities of life-living. Of course, the success of *Sleuth* depends not on its message but on its adopted style of manufactured suspense and macabre satire, which it sustains right through the final curtain.

Under Clifford Williams's unhampering direction, *Sleuth* is acted to the hilt by two of England's most skillfully vigorous actors. Anthony Quayle is completely at home in the role of the snobbish, life-hating, ignoble author who goes off like a firecracker when carried away with his own conceits. Particularly amusing, too, is the frenzied moment when in desperation he cools his brow with the ice cubes out of his drink. Yet somehow he makes his predicaments very convincing. As his opponent, the half-Italian, half-Jewish seducer of his wife, Keith Baxter more than matches Quayle's immense energy. Once infected with the pleasures of game-playing, Baxter performs his role in a totally theatrical transport of zeal. The plot may be hokum, but these two players oxygenate it into a red-hot hokum that warms the Broadway season by several degrees.



". . . in an unprecedented announcement from the White House, the President has asked everyone to remain in bed this morning until the crisis has passed."

When the Broadway musical version of a serious story proves disappointing, we tend to blame the subject matter. Thus, earlier this season, when *The Rothschilds* failed to enchant us, some suspected that it was because its grim recounting of how a patriarch and his five sons made money to help free German Jews from the ghettos is not the sort of thing that usually inspires songs and dances. Yet, one of the last decade's most successful musicals, *Fiddler on the Roof*, dealt with the highly unpleasant subject of pogroms, and another, *1776*, triumphed by telling how Jefferson watered down the

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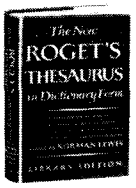

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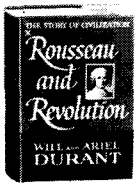

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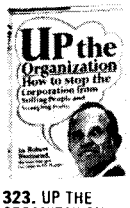

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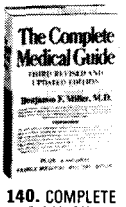

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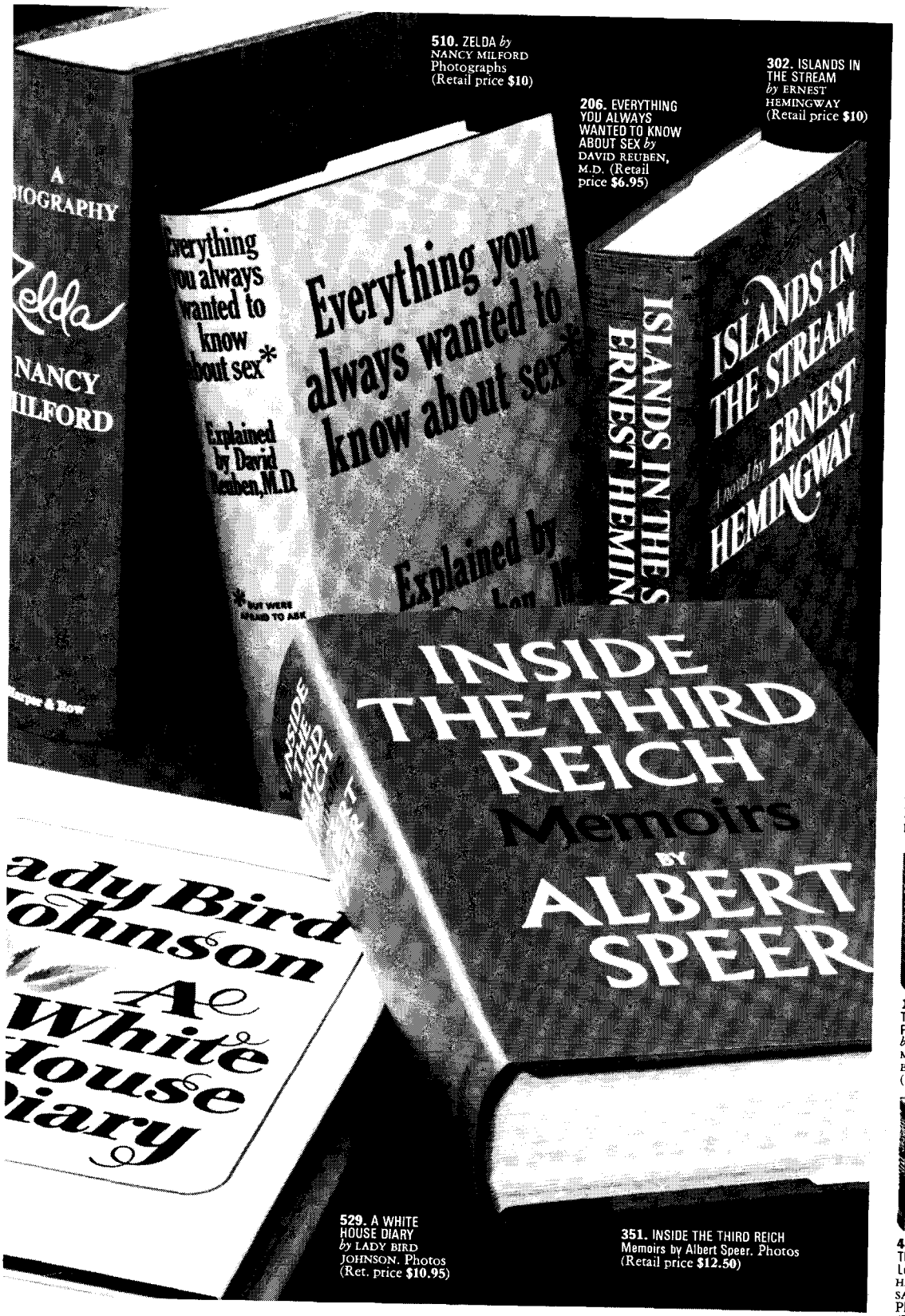
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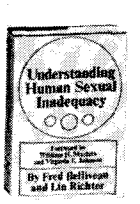

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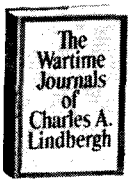

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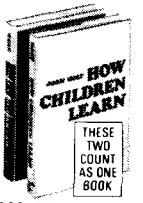

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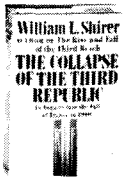

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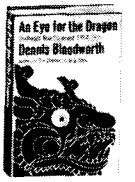

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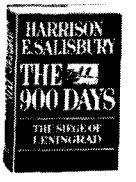

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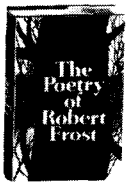

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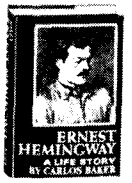

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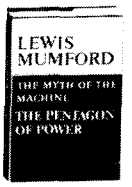

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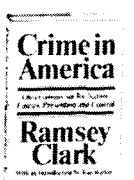

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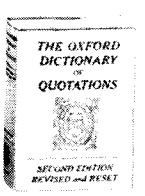

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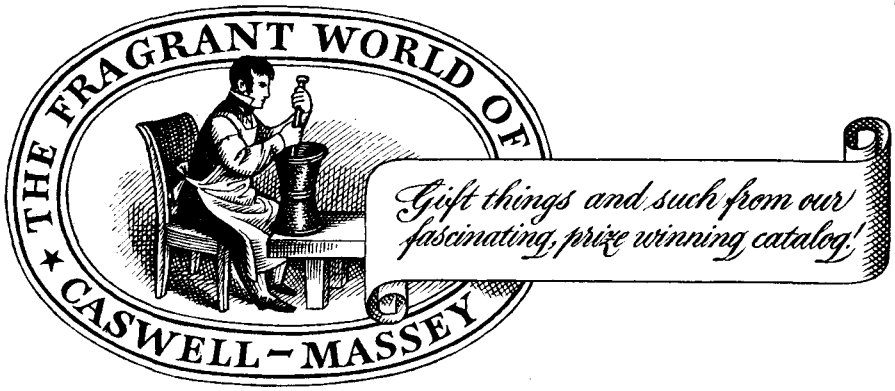

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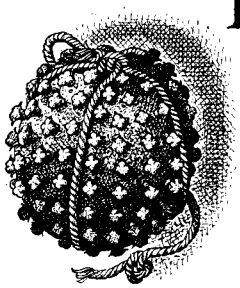

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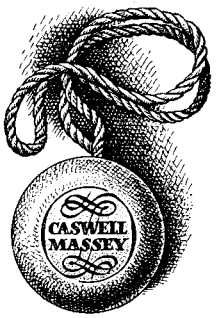

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content of the Declaration of Independence and thereby doomed our country to a civil war.

The probable truth is that a factor larger than the subject matter is the degree to which a musical can create its own special world, a world that seems to engender whatever happens next. And even when that world is bleak, there can be joy and inspiration in the way the characters deal with it. For a moment, *The Rothschilds* succeeds in a sequence in which we see Rothschild the coin-peddler outwitting his hostile environment by making up tall tales in order to sell his merchandise. But, unfortunately, the show keeps leaving this make-believe world to fulfill an obligation to give us the history of the real world. There is much worthwhile education in that history, but not much suspense, not much entertainment.

Similarly, the season's second Broadway musical, *Two by Two*, almost entirely neglects to create its own world, and instead turns a legendary voyage into a squabble-ridden family cruise. Again the temptation is to blame Clifford Odets's *The Flowering Peach*, the play on which the musical is based. However, the more important fault may be that book-writer Peter Stone, composer Richard Rodgers, and lyricist Martin Charnin have failed to find and sustain a fresh specialness of their own. Instead, they dutifully plod through the play's plot, stopping here and there to sing some illustrative songs.

Oddly enough, the musical virtually reduces that unique performer, Danny Kaye, into a character actor. For a brief minute near the beginning when God's response to Noah's questions are indicated by David Hays's quick succession of projected images of familiar paintings by artists ranging from Michelangelo to Van Gogh, there is a sense of style. But this style cannot be sustained, and Kaye must revert to the plot and the dreary domestic problems of Noah's household. Although he does this adequately, he is not as effective as was the late Menasha Skulnik, who played the role originally, for the simple reason that his stage personality is not as well suited to the part. Indeed, the star's most effective moment comes when he turns up miraculously rejuvenated and struts about like a proud and sexy rooster. Here we are led to hope that Danny's himself again and that he will go on to overwhelm us with the things he does best. But it does not happen. The show simply neglects to create Danny Kaye's special world. Without it, *Two by Two* emerges as competent but depressingly ordinary and uninspired.

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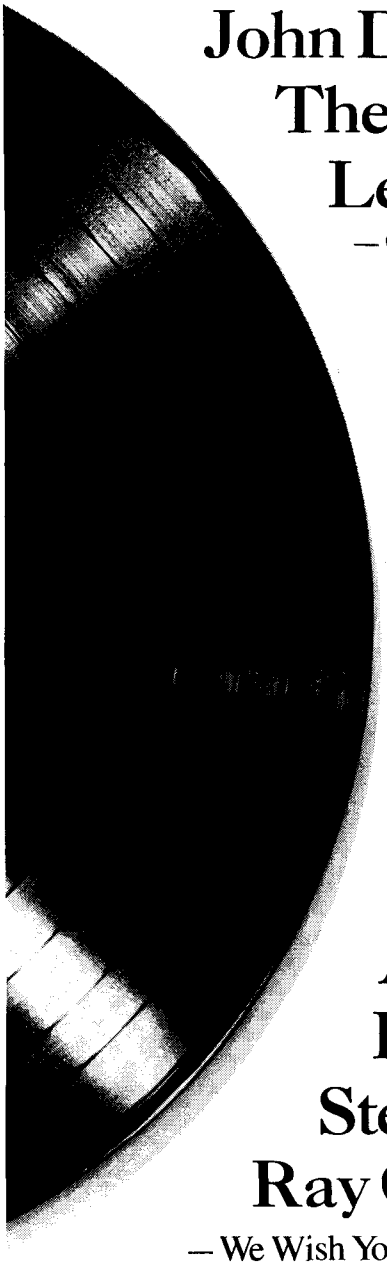

John Davidson – First Noel

The New York Philharmonic, Leonard Bernstein, Conductor – Carol Of The Bells

Anna Moffo – Joy To The World

Richard Tucker – The Lord's Prayer

Mahalia Jackson – Away In A Manger

Isaac Stern – Ave Maria

Barbra Streisand – Silent Night

Petula Clark* – Happiest Christmas

Tony Bennett – The Christmas Song

Percy Faith, his Orchestra and Chorus – The Little Drummer Boy

Andy Williams – Do You Hear What I Hear?

Doris Day – Toyland

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Trade Winds

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Our Speech of the Week was uncovered in the Newark Sunday *News* by Una Whitcomb of Willingboro, New Jersey:

> Taipei, Formosa (Reuters)—President Chiang Kai-shek yesterday urged his people to redouble their efforts to topple the Peking regime during celebrations marking Nationalist China's 59th National Day anniversary . . .
>
> A thunderous burst of applesauce greeted Chiang.

We can only hope he waited to speak until the applesauce died down. Meanwhile, Nat Fritz of Kansas City found, in the Kansas City *Star*, brief but disturbing news of an airline labor strike:

> Some 5,095 stewardesses and 281 pursuers were affected.

We can only hope the strike will be speedily settled—pursuant, of course, to a more equitable division of the spoils.

Our Classified Ad of the Week was located by John Whitney of the New England Conservatory in the *International Musician:*

ORGANIST (male) at least 50 who doesn't resent playing Welk type music. Must have been legally married at least once. Must be reliable with no drinking problem. Ability to read would be nice.

We never knew there were so many pitfalls in just one profession.

It was a very English week for us. First, through the courtesy of our friend Bill Rappleye, editor of *American Banker,* we dined at "21" with the new editor of *Punch,* William Davis, and learned from him not only that *Punch* has the highest readership of any magazine in the British Empire, but that also, in 130 years, it has never, at any one time, had a staff of more than six. "*The New Yorker,*" Mr. Davis told us briefly, "has a hundred." We also learned that even Mr. Davis didn't devote his full time to *Punch.* He is a BBC interviewer and also, of all things, a financial columnist.

We were glad to note, however, that Mr. Davis spoke without facts and figures. "The dividing line," he told us, "between real humor and facetious humor is very thin. Malcolm Muggeridge, one of my predecessors, said that nowadays life is so full of absolutes it's impossible for humorists to operate. I disagree. I feel I'm a reporter. If I have a magazine that simply reports the absurdities, I'm happy."

We asked Mr. Davis to define the difference between American and English humor. "There's a big difference," he said quickly. "The English take their humor seriously.

"But really," Mr. Davis went on, "at the beginning you have to differentiate between kinds of humor. Slapstick, for example, is universal. So are certain common denominators. You have desert island jokes in Japan and India, and everywhere you have flying carpet jokes and Martians." Mr. Davis paused. "But you and your space program, you know, have pretty well killed off those Martian jokes.

"American humor," Mr. Davis continued, "is perhaps the fastest of all—but it's also the most full of wisecracks and abuse." Mr. Davis paused again. "In this past campaign, there was so little wit—there was even so little realization of what a weapon wit can be. What subjects Nixon and

Agnew are! Why, they're made to order for satire. After all, the basis of satire is to take the other fellow's side and carry it on to a ridiculous extreme."

Our second Englishman of the week was none other than the one and only David Frost, whom we met, along with several other writers, courtesy of Sol Stein, in the Belasco Room of Sardi's. Mr. Frost's latest book is *The Americans,* one which consists of a baker's dozen of his television interviews. These days, it seems, we not only have books on television, we also have television in books.

Frost arrived fresh from an unnerving experience on his Saturday night English program—it had been taken over by the Yippie followers of Jerry ("Revolution for the hell of it") Rubin. Mr. Rubin lighted a cigarette, stated it was marijuana, and offered it to Mr. Frost. When Mr. Frost refused the offer, Mr. Rubin turned to the audience and said, "Everybody who's with us, come and join us"—whereupon, twenty or more of them trooped up on the stage. At this Frost trooped off.

The show went on, as indeed all live shows must, with Mr. Rubin and the Yippies on the stage and Frost asking questions from the audience. One Yippie, Mr. Frost recalls, pointed a water

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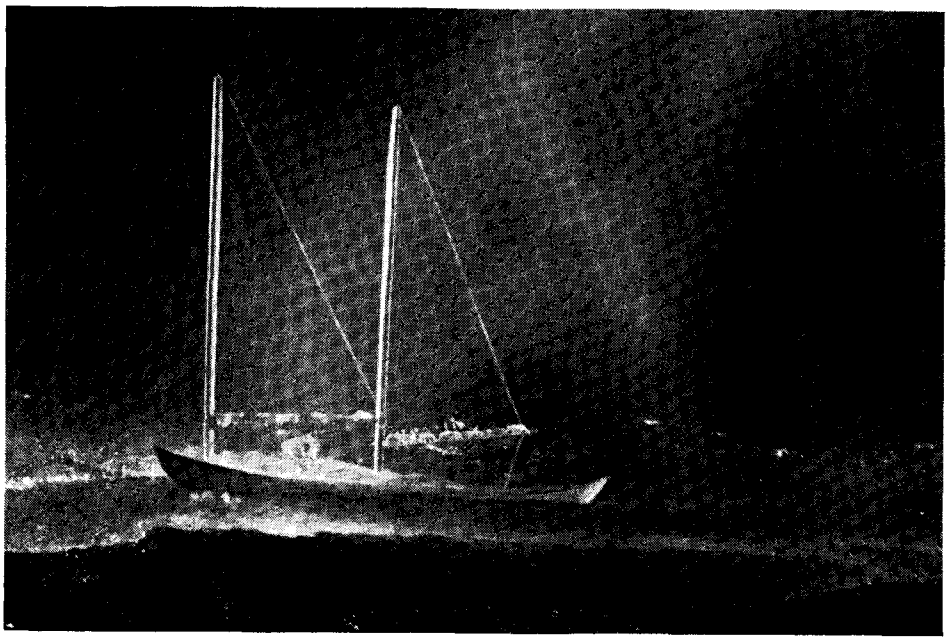

By Tom Follett
Marine Consultant

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It's been two years now, since the crossing. And "Cheers" has retired to a British museum.

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And I would still be wearing it now, if it weren't for the fact that Bulova gave me a new one for writing this ad.

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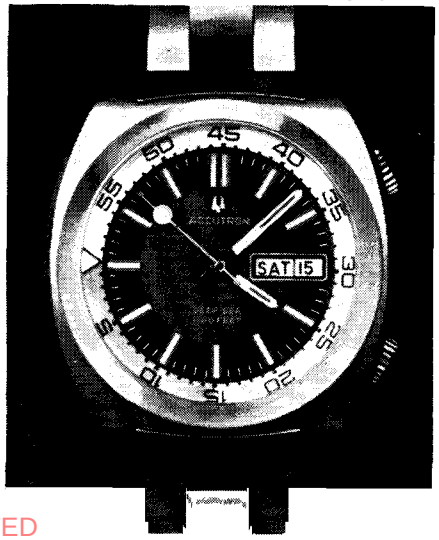

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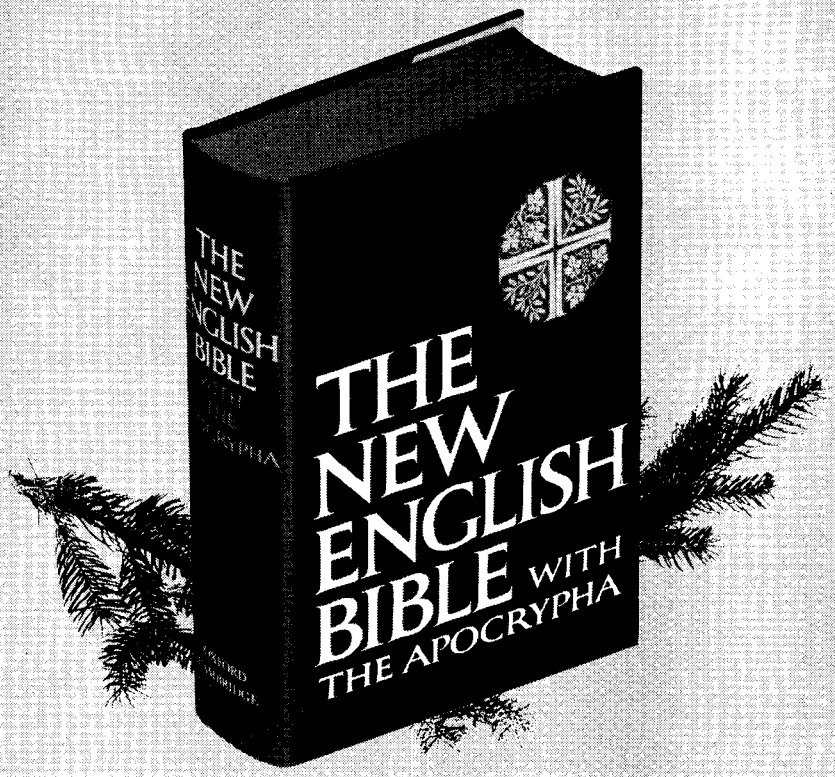

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pistol at him. "Die die die," he said, and sprayed him with water. Another "rather sheepishly," Mr. Frost remembered, uttered a four-letter word. "That's pathetic," Mr. Frost told him, whereupon the four-letter man immediately challenged him as to when he had last uttered, on television, a four-letter word. "I never have," replied Mr. Frost, "and I never will."

He sighed. "The really awful thing," he said, "is that what Rubin and those people do is to discredit legitimate protest."

Frost's schedule, which he does not, even in England, pronounce "shedule" (he does, however, say, even in America, controversy) is a truly back-breaking one—a flight back and forth across the Atlantic every week. "The other day," he told us, "a fellow asked what effect the time change had on me. And I suddenly realized he was the *pilot*—it turned out I flew more than he did. Actually, I'm lucky that it doesn't seem to affect me. My watch, though, is showing the strain."

He showed it to us—it was a whole hour off. Frost also reminded us that besides the American-English difference in certain words, he has to keep in mind the difference in phrases. "If you tell somebody in England his book 'bombed,' you mean he's had a terrific hit. If you tell him that in America, he's had—well, a bomb." He gave us other examples. "Take 'let's table that,'" he said. "In England, that means it's on, open for discussion—in America it's off. Take for another example an English girl staying at a hotel who calls downstairs to leave a morning call. She'll say, 'Knock me up at eight.'" In America—well. . . ."

One final TV difference Frost noted—in England there are no political commercials. "All the politicians," he told us, "are all on all together at once, over and over, on all three channels." How, we wanted to know, did it work out? He sighed again.

"They are amazingly boring," he said, "but at least the boredom is distributed equally."

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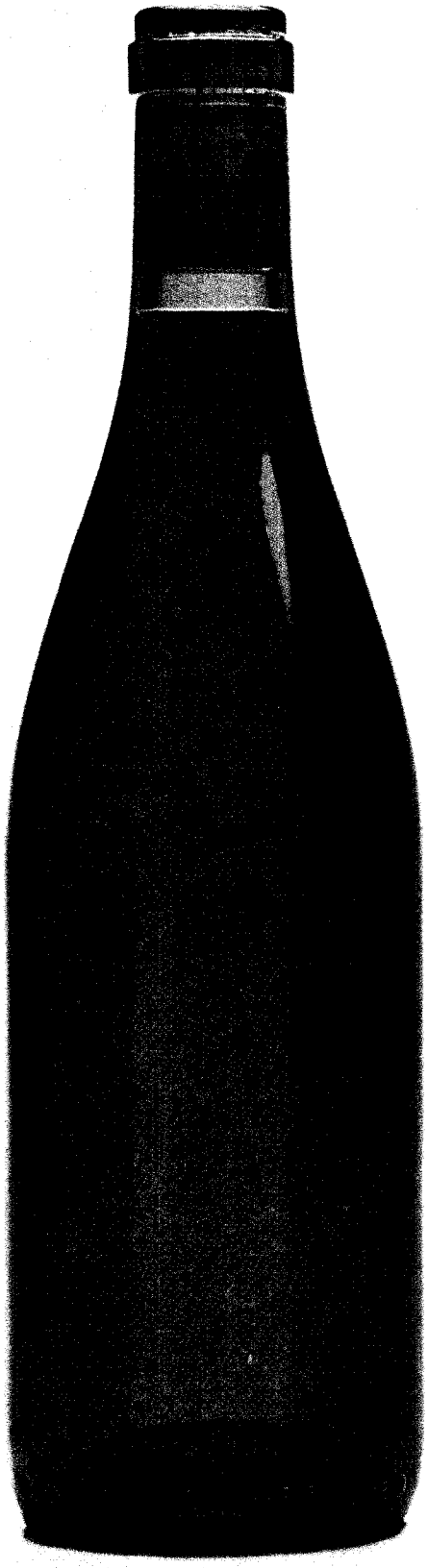

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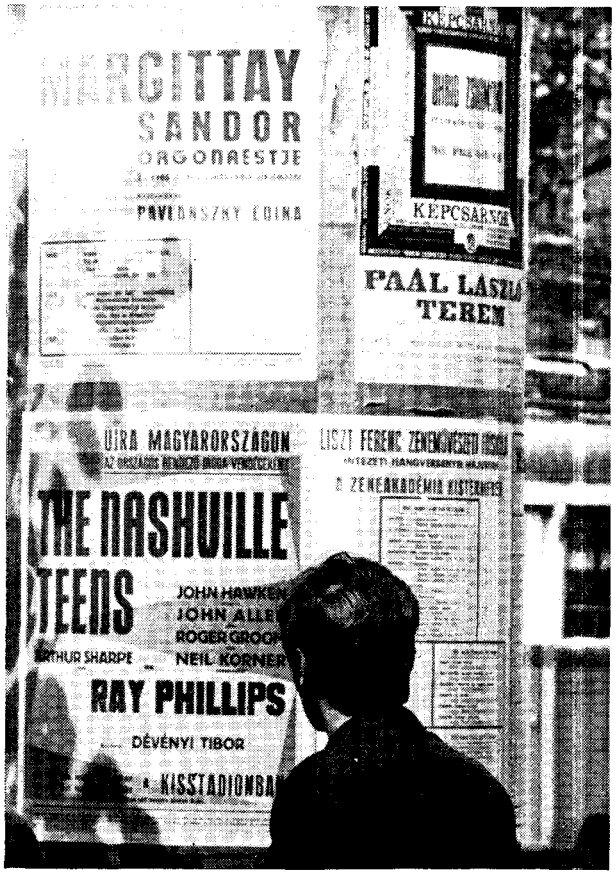
Saturday Review
November 28, 1970

HUNGARY TODAY

An Arrangement with the Present

"The outward signs of liberalization are abundant, and they mean a lot. . . ."



—*Photos, Eastfoto*

by JOSEPH WECHSBERG

A deeply pro-Western Hungarian friend recently told me in Budapest, "When I wake up in the morning, I feel it's almost too good to be true, and I pray that nothing should change here." He isn't the only one: A great many people in Hungary nowadays have a happy sense of unreality, as if they couldn't quite believe the way things are, and they wish it would last. This attitude represents a considerable contrast after a visit to East Berlin, Prague, or Warsaw, where millions of people pray for a change.

At times in Budapest it's hard to believe that the city is the capital of an Eastern bloc country. There are no propaganda posters, no pictures of communist leaders. After the rebellion of 1956, the city was filled with destruction and despair; fourteen years later, the people are no longer afraid. The trauma of the uprising remains, but no one voices it. Many people don't even want to think about the events of 1956, because the memory still hurts. They try to forget the past and to make an arrangement with the present. There is a mild mood of prosperity and a sense of traditional Hungarian gaiety in the air, both of which have earned Budapest the name of "Little Paris" in Eastern European swinging circles. "Russian delegations are as happy to come to Budapest as ours are to go to Paris," one Hungarian writer says proudly. Hungarian writers can be cynical, but they are unreformed sentimentalists when talking about Budapest. Pride is important in keeping alive a nation's identity, and the Hungarians have it. Most women in Budapest cannot afford expensive clothes or imported cosmetics, but somehow they manage to look better than women elsewhere behind the Iron Curtain. Their vitality reflects an inner beauty. They seldom give up no matter how much they have been through, and most of them have been through a great deal.

The outward signs of liberalization are abundant, and they mean a lot in a communist country where economic liberalization is always tied to political relaxation. There are Western goods in the stores, for not only the lucky few who have dollars but anybody with enough forint, the local currency, to buy American cigarettes, French cognac, Italian shoes, English woolens, or Scotch whisky. Ten years ago, the West accounted for only 10 per cent of Hungary's imports; today, that figure has doubled. Western newspapers are for sale in the large hotels. Hungarian citizens who don't care to be seen with a copy of the *International Herald Tribune* or the *Neue Zürcher Zeitung* may buy, at all street kiosks, a German-English tabloid, *Daily News-Neueste Nachrichten*, which is published by MTI, the Hungarian news agency, and is long on unslanted news and short on propaganda. There are many English books, translations and originals, in the bookstores along Váci Utca. I know a man who not long ago discovered a copy of *Portnoy's Complaint* in a secondhand bookstore. The theater has offered *Hello, Dolly!* and *Mary, Mary*, *West Side Story* and *Porgy and Bess*, *Cat on a Hot Tin Roof* and *After the Fall*.

Radio Budapest now broadcasts news in English, French, German, and Russian. To their suspicious Soviet friends, the Hungarians explain that one has to do it "for the tourists." Tourists have become a big business; not so much those from Eastern countries, who often eat and sleep on their Danube boats, but visitors from West Germany, the United States, and Italy, who bring in Western money. (Westerners must exchange the equivalent of $5 a day while in Hungary.) New hotels are constantly being built, and all are crowded. The new Duna Intercontinental is booked solid for the next eleven months, and everybody is waiting for the Hilton people to start building on a fine site next to the Coronation Church up on the hill of Buda.

This year Hungary celebrates its millennium. The date also marks twenty-five years since the death of Béla Bar-

JOSEPH WECHSBERG is a noted journalist and author whose memoirs, *The First Time Around*, were recently published by Little, Brown.

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tók (in faraway, hostile New York), and, Hungarians assert with a straight face, a hundred years since Lenin was born and twenty-five years since the Soviet liberation in 1945. The "liberators" are still around, some four divisions of them, plus dependents, but they are rarely seen in Budapest, and keep to their barracks and houses in the countryside. There is absolutely no fraternization. More important is the fact that better than a third of Hungary's trade is with the Soviet Union, which supplies most of the raw materials needed. Hungary, landlocked, is not a rich country. Except for bauxite, it has few natural resources; unlike Rumania, Hungary has no oil and, unlike East Germany, no industrial capacity.

Yet, the Hungarians show great skill in the tough game of national survival. They have been old hands at it since 1241, when the Mongols under Genghis Khan invaded their country. After the Mongols came the Turks, and then the "friendly" Hapsburgs, the Nazis, and the Soviets. "Fortunately," the Hungarians say hopefully, "we have never had successful allies." With such bits of gallows humor, they have survived invasions, occupations, and civil wars. That survival has taken resourcefulness, flexibility, daring, and a great deal of old-fashioned, romantic patriotism. Once a Hungarian, always a Hungarian, and that goes for many who now have Western passports. Millions of citizens in Hungary who do not like communism have made their peace with János Kádár, the Communist Party leader, because they love their country and are convinced that Kádár is first and foremost a Hungarian. During the Stalinist regime of Mátyás Rákosi, Kádár was tortured in prison. He is said to be a man with warmth and a genuine sense of humor, attributes rare among Communist bosses.

Kádár and his team have shown political virtuosity in permitting a certain measure of liberalization, knowing exactly how far they dare go. The relaxed ambience is not accidental but skillfully created and carefully controlled by the leadership of the party. Apparently, Hungary's highly sophisticated politicians have convinced their Soviet comrades that in Hungary it's possible to grant the people a certain amount of relaxation without endangering the basic philosophy of Marxism-Leninism—exactly what Alexander Dubček and his reformers failed to do. Kádár relies on his people's shrewd sense of realism. Hungarians know the slim margin of tolerance. As a result, there is now a national sense of guarded optimism in Hungary, instead of the widespread despair or, at best, resignation prevalent in other communist countries. Obviously, somewhere there is an invisible line that must not be crossed. The favorite guessing game among Western diplomats in Budapest is who draws the line, and where. "When the dentist touches your nerve, you cry," one of them has said. "I wish I knew exactly how this country's leaders do it so no one cries."

Seasoned observers of the local scene agree that in this highly intellectual society there is no need for specific decrees or policy guidelines. People in responsible positions don't have to be told what can or cannot be done; they know—instinctively. One of these seasoned observers was in Warsaw in 1956, when trouble started there shortly before all hell broke loose in Budapest. When Khrushchev confronted Gomulka, he laid down the ground rules. One: Don't ever try to set an example for anyone else, but do things in your own way. Two: Don't advertise what you're doing. Three: Don't give the impression that you want to move away from us. The Czechoslovak reformers violated the ground rules. The Hungarians now tell a cruel joke about the "smart" people in Prague: "For *Two Thousand Words* [the title of the great proclamation of freedom in 1968] they got three thousand tanks." Not neighborly, but the Hungarians have never forgiven the Czechs, the Yugoslavs, and especially the Rumanians for taking their territory in 1918, and they are upset about the allegedly bad treatment of the Hungarian minority in Rumania's—formerly Hungary's—Transylvania. Thus, Hungary remains somewhat isolated within the Council for Mutual Economic Aid and the Warsaw Pact. Hungary's relations with its allies are correct but not very cordial.

There is censorship, but no one is told what not to write, and there have been no tragic mistakes—at least no one has been suddenly fired from his job. The people in the media probably have built-in danger signals. In literature and the theater, the restrictions are subtle and self-imposed. Contrary to the situation in other communist countries, the visual arts seem to be under stricter control than the written word. Once in a while a novelist gets away with something, but it is rare to find abstractionist paintings or sculptures in public showings. The newspapers make a point in subtle ways, and Hungarians are accomplished readers-between-the-lines. A certain stability is created by the knowledge of having no options; Hungary is hemmed in by the inexorable facts of history and geography. Big Brother is watching across the Soviet-Hungarian border, and nothing can be done about that. So the Hungarians make the best of it. They've always considered themselves, culturally and emotionally, a Western nation; and there is a historical, deep distrust of the Slavs. In their present-day relations with the West, the Hungarians are completely relaxed: "You know where we stand politically, and that's that. Now let's talk business." From the West, they want mainly scientific and technological relations, and, if possible, more trade. In cultural matters, they go their own way.

Having learned the difference between revolt and reform, the Hungarians have quietly carried out numerous reforms, tiny ones at first, and then bigger ones. Traditionally a flamboy-

Grocery shopping in Hungary—"The stores of Budapest offer better food than those in other communist countries."

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ant people, they have trained themselves to become reticent, which is not always easy. Hungarian leaders are more polite than most other communists, but they say less. They've worn down Big Brother by deftness and patience. "It took us three years to convince the Russians that we should have an American-financed hotel in Budapest," a businessman comments. "And how can you explain to a suspicious Russian that one opens an espresso café with six tables, rather than six hundred, and that the state backs such a foolish enterprise?" In the end, the friendly persuasion pays off. The Russians love the espresso café. It could be an object lesson to other allies of the Russians, but then Hungarians are unique.

People in Budapest know the sweet uses of public relations but say, "We would rather people didn't talk or write about us too much, even if it is a good story." Don't attract undue attention is the slogan now. When rumors spread that a Western news magazine was planning a cover story on János Kádár, "today the leading reformer in the communist world," a shocked Hungarian asked a Western friend, "My God, what are you trying to do—ruin us?" Kádár has never irritated his friends in the Kremlin by attempting to introduce communism with a human face. Instead he has applied a little make-up on the face, just enough to make it look nicer and get away with it. (A street in Budapest is now named after Rájk, one of the men executed during the Rákosi regime, and most of his compatriots have been quietly and posthumously rehabilitated.)

Out of a population of ten million, Hungary's Communist Party has 600,000 members—only 6 per cent. If a man has training and ability, he doesn't have to be a party member now to get a good job. The economic reform, introduced without fanfare on January 1, 1968, tried to establish, according to József Bognár, the prominent economist in *The New Hungarian Quarterly*, "the most feasible harmony between the fundamental ideas of socialist society and economic rationality (efficiency). . . . We are trying to find an equilibrium between national planning and initiative taken by enterprises." No other communist country has anything like *The New Hungarian Quarterly*, which is brilliantly edited by Iván Boldizsár. It tries to give the essence of contemporary Hungary and to build a bridge between Hungary and the rest of the world.

In this strange country, there are now 300,000 private enterprises. They must be small and competitive, must not attract attention, and must not "exploit" their few employees. (The liberalization was originally known as "the reform of economic mechanism," and later became "the economic reform." Such semantic revamping is typical of Hungarian subtlety.)

Sun bathers at the lake resort of Balaton—"Hungary is already faced with the complexities of a prosperous society."

Since 1962, the government has quietly encouraged privately owned farm plots up to four hectares, or roughly ten acres. The peasants work in their collectives, where they have the advice of agronomists and the help of machines. They may grow fruit and vegetables on their own plots, and sell chickens and eggs in the markets. Eighty per cent of all eggs and 50 per cent of all chickens now come from the private-plot sector. As a result, many peasants earn more than ever before, and the stores of Budapest offer better food than those in other communist countries. The Big Market in Tolbukhin Ring would astonish American housewives with its variety of fresh fruits and vegetables. For the peasants who up to the beginning of World War II lived in serflike conditions under prosperous landowners or the wealthy Catholic Church, such plentitude is a distinct improvement; however, they still do not live well by U.S. standards.

Hungarians seem as car-crazy as most other people. In 1957, there were 4,000 cars in the country; now there are more than 200,000. "We have matched Yugoslavia, which has 400,000 cars but twice as many people," another of these proud Hungarians told me. "By 1975, we will have 600,000 cars." Air pollution and traffic jams are already serious problems in Budapest. More than 75,000 potential drivers are waiting from three to sixteen months for a small car, which will cost from 60,000 to 90,000 forint. (Thirty forint equal one U.S. dollar.) Although the average monthly salary is 2,000 forint, salary is not synonymous with income: Nearly everybody has a second job, and the government wisely looks the other way. There are now more than 1,600,000 television sets in this country. They cost from $200 to $250—20 per cent down, the rest in twelve installments. Television broadcasting in Hungary has now reached the stage it had in the

(*Continued on page* 52)

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Access to the Oceans' Wealth

Two aspects of the exploitation of international seabeds are high on the agenda of the U.N. General Assembly this fall, or should be. In the first instance, the General Assembly's Disarmament Committee, of which the U.S. and the U.S.S.R. are co-chairmen, forwarded to the General Assembly a few weeks ago the draft of a convention banning the placing of weapons of mass destruction on the seabeds of the world. It is hoped, indeed expected, that this important underseas weapons ban will be adopted at the general session. In the second instance, the U.S. has put forward a proposal in the Seabed Committee that would establish international machinery for peaceful exploitation of the seabeds—machinery to regulate their use and collect royalty from the users, this royalty to be used for international development under the U.N.

The most recent issue of *Ceres*, bimonthly publication of the Food and Agriculture Organization of the U.N., depicts the complexity of non-military marine problems calling for international solutions—fishing, seabed ownership, pollution, the mineral resources, territorial water disputes. This directory of peacetime marine issues can be summed up in a single phrase: equitable access to the wealth of the world's oceans. The *Ceres* article by Tony Loftas, an expert on ocean resources, points out that the military shadow will inevitably lie over marine affairs as long as nuclear submarines are committed to constant readiness to retaliate in event of atomic attack on the homelands of the great sea powers. Just the same, a startling fact is that 17 per cent of the world's oil now comes from offshore rigs, and within fifteen years the figure will reach 35 per cent of all the oil used on planet Earth. In other words, there is a strong peacetime as well as a military incentive for exploitation of the world's oceans and their floors.

The FAO points out that the oceans are an ever more important source of food—the world fish catch has doubled in the past decade. Besides life-giving protein, the waters of the world hold uncounted quantities of minerals and yield already significant amounts of natural gas. Above all, says the FAO, the oceans "have become the meeting place of national and international interests: They are a milieu in which political, legal, and economic forces interact, often with no good effect." The old unilateral agreements and declarations concerning marine matters are becoming increasingly unacceptable as more and more nations, developed or developing, insist on a voice in the destiny of what is essentially the ultimate great natural resource of Earth. Even landlocked countries will have greater and greater interest and, therefore, more of a say as valuable seabed deposits and food from the sea loom larger to an exploding world population. Wherever one looks, equitable access to the oceans' world cries out for international solution. The natural place for such international rules and agreements has to be the United Nations and the time now as the General Assembly convenes.

The ever-vexatious problem of fishing rights is yet another dispute certain to come before one or another body of the U.N. during General Assembly time. In January and February of this year Peru and Ecuador seized American fishing boats plying their trade off the South American coast, and in April Peru took over a U.S. tuna boat soon after Ecuador had seized both Japanese and U.S. fishing vessels for a second time. Only a few weeks ago the U.S., Chile, Ecuador, and Peru concluded a two-week meeting on fishing rights without reaching agreement on outstanding disputes and general rules about freedom of international waters. There was, however, some progress in the Buenos Aires session, and the four nations agreed to meet again before August 1971, possibly during the current U.N. session. Our delegate at Buenos Aires noted there had been sixteen incidents involving U.S. fishing boats in and around the territorial waters of Chile, Ecuador, and Peru in 1969, but only four so far in 1970. International disputes among U.S., Japanese, and Soviet fishing vessels and their ocean jurisdictions have made headlines for years, and it's time these questions were added to the East River agenda.

The FAO is, of course, completely right in insisting on international solutions to so complex a list of non-military problems, answers sustaining the telling phrase: equitable access to the wealth of the oceans of the world. Since our Earth is three-quarters water, the greatest of all untapped natural reservoirs left to man, no nation can be disinterested and no great power can presume to dictate the rules on fishing, seabed ownership, pollution, mineral deposits, or territorial water rights. This is U.N. stuff if ever a topic was. The 1970-71 General Assembly is the place to hear out and begin to settle the immense catalogue of non-military as well as military problems having to do with access to the oceans' wealth and man's right to be free upon their aquamarine surfaces and submarine floors.

—Richard L. Tobin.

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Letters to the Editor

Human Interest in U.N.

HIGHEST PRAISE should be accorded to Ambassador Nuri Eren for his brilliant and illuminating article "The United Nations and the Common Man" [*SR*, Oct. 31].

What I liked most about Ambassador Eren's contribution were the human interest stories. Promotional literature about the United Nations and its agencies has long been lacking in this human interest element. Speakers, writers, and others need more of this kind of material in their efforts to help build support for the world organization, and to create the kind of moral and intellectual climate in which realistic ideas for the strengthening of the United Nations may germinate.

PALMER VAN GUNDY,
Los Angeles, Calif.

"But What Are We Then?"

ALTHOUGH JOHN CIARDI was justifiably angry as he wrote [MANNER OF SPEAKING, Nov. 7], he not only defended himself on the House Internal Security Committee's absurd charge of radicalism, but at the same time he produced an accurate statement of the rights of any individual versus an arm of the government that tries to negate those rights.

After pointing out that the system of justice that theoretically guarantees justice for all sometimes breaks down seriously and the resulting disillusionment causes many to turn to violent retaliation against the system, Mr. Ciardi says, "all of us are tested. We could call out machine-gun squads and mow them down. *But what are we then?* We could look away and let criminals have the streets. *But what are we then?*" (The italics are mine.)

I see this apparent impasse facing us as a hopeful sign. Those of us who have had little or no personal experience in enduring injustice must finally be forced to find a posture in the middle between the calling-out-of-the-militia crowd and the do-nothing opposite. Brutal and brainless reactionaries and hand-wringing sentimentalists are alike useless, if not worse. I believe thinking Americans—and I also believe we are in the majority—will pass the test: We will find a thousand workable ways to cause justice to reach more and more of the millions whose basic rights are now denied in some part. The result: There will be less and less violence directed against a government and a system of justice that work for everyone.

Thank you, John Ciardi, for getting mad enough to pose the problem with such clarity. Now go back to writing poems; we need them, too.

JOE VAN DYKE,
Alma, Mich.

Fourth Revolution's Complexities

THE SPECIAL BUSINESS issue "Toward the Global Village" [*SR*, Oct. 24] did well in its drawing attention to the revolution that has taken place in such an incredibly brief period.

How right science fiction writer Arthur Clarke is when he talks about the "technological quantum jump" that may lie around for years without being noticed. NASA did not adopt lunar orbit rendezvous as the way to go to the moon until the last minute, between April and July of 1962, although John Houbolt had been trying to sell the idea for about a year, while everybody planned on direct descent or Earth-orbit rendezvous. Then it was discovered that a Russian mechanic named Yuri Kondratyuk had made the right LOR calculations fifty years earlier.

Similarly, H. Julian Allen of NASA's Ames Laboratory theorized in 1951 that a missile re-entering the atmosphere had to be blunt-nosed to deflect the heat from itself lest it burn up. Streamlining was the worst possible configuration. Thus, the intercontinental missile was made possible, and so was the manned spacecraft. But what Allen had achieved wasn't recognized for several years.

ROBERT SHERROD,
Washington, D.C.

ISAAC ASIMOV'S "The Fourth Revolution" in *SR*'s recent special business section is written in a facile style that carries well the optimism of his thought. Intermittently, the rush of enthusiasm for the fourth revolution is braked to acknowledge that this fourth revolution will not be a panacea. Yet, the halting of his enthusiasm seems to serve more the purpose of bridging reason's objection to such utter enthusiasm than of seriously persuading the reader of the new dilemma this fourth revolution will create.

That businessmen need not congregate in offices to meet or workingmen in factories to labor will indeed be a boon. But this will not dissolve the need for cities, even for cultural reasons, as Mr. Asimov asserts. No play, no symphony, and no opera, simply "reproduced electronically at any point on Earth," can equal the experience of being present in an audience at a live presentation. Should that ever happen, man's dehumanization would already have progressed beyond the point that is, in fact, the very dilemma the fourth revolution threatens man with: a global village of pre-first revolution men.

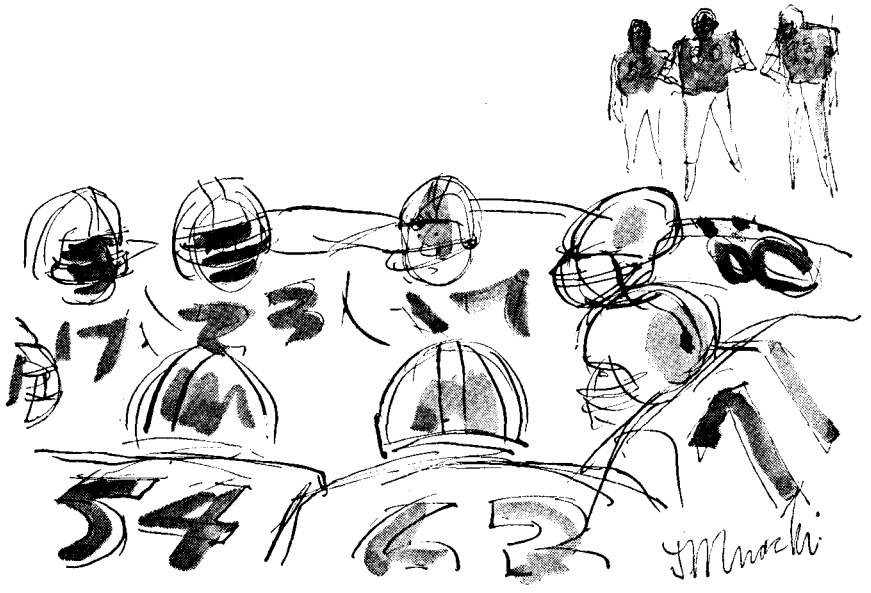
JOSEPH J. O'BRIEN, JR.,
North Bergen, N.J.

Eying the Ivory Coast

I TRUST Horace Sutton's seductive articles on "The African Riviera" [*SR*, Oct. 24, 31] will not bring a plague of tourists to the Ivory Coast. The ten-year-old republic has a certain perfection as it stands: prosperous, contented, colorful, and immensely beautiful. Abidjan is already a Paris of Africa, as I saw on a visit to the Ivory Coast a year ago, but it is possible that any increase in the luxury of the rich may tip the country's feelings toward a revolutionary state. The poor there are really poor, as Mr. Sutton could have seen on a trip upcountry to Korhogo or Bouaké; but somehow poverty does not seem to be so degrading when everybody shares it. Already there are signs of unrest among the indigenes, as well as an increasing surge of desire for upward mobility. President Félix Houphouët-Boigny is doing well with his bootstrap operation, but I hesitate to think what might happen when enough of the natives realize that the former owners, the French, are also the present owners.

For those Americans who wish to see the Ivory Coast, it is not easy: many and varied inoculations, an eleven-hour plane trip (once a week from Kennedy), and inflation greeting those who wish to live in French style—about $25 per day, which is about ten times the expense of those who live high in the native style. We all would be wise to keep an eye on the Ivory Coast as one of the great experiments of our day.

ALAN BRANIGAN,
Nutley, N.J.



"Look, men, my chain of burger joints depends on your bringing off this play."

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by Millard Meiss

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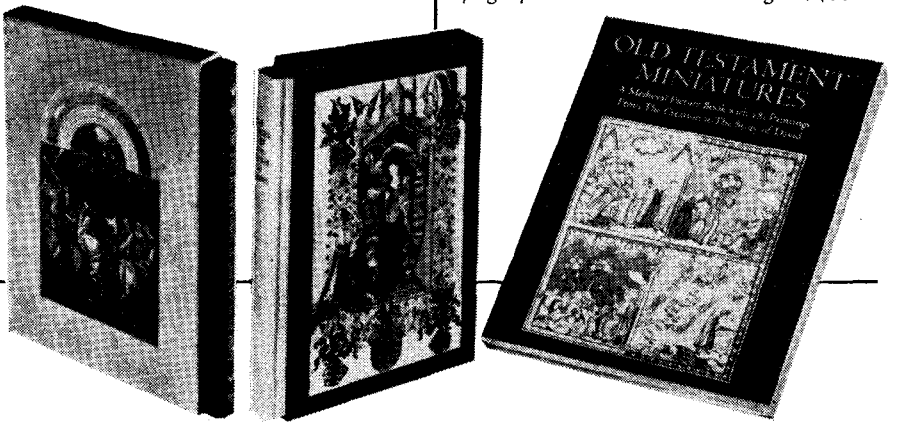

George Braziller
NEW YORK

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Russia's Courageous Dissenters

by A. ALVAREZ

HOPE AGAINST HOPE: A Memoir, by Nadezhda Mandelstam, translated from the Russian by Max Hayward *(Atheneum, 431 pp., $10)*; **INVOLUNTARY JOURNEY TO SIBERIA, by Andrei Amalrik, translated from the Russian by Manya Harari and Max Hayward** *(Harcourt Brace Jovanovich, 297 pp., $6.95)*; **WILL THE SOVIET UNION SURVIVE UNTIL 1984?, by Andrei Amalrik** *(Harper & Row, 93 pp., $4.95)*

When Aleksandr Solzhenitsyn was awarded the Nobel Prize, my first reaction was one of relief. Justice, for once, had been done, which is not the invariable rule with Nobel awards for literature. Admittedly, this pleasure was qualified almost immediately by a weary sense of *déjà vu*; after what happened to Pasternak, the prize will clearly bring Solzhenitsyn nothing but trouble. Still, he has little to lose: although courageously defended by the celebrated Soviet cellist Mstislav Rostropovich (see page 28), Solzhenitsyn has been expelled from the Writers' Union and none of his recent books has been published in the USSR, and at least the prize will guarantee enough international attention to prevent his imprisonment or confinement in a mental hospital. Meanwhile, the bureaucrats are complaining bitterly that the Nobel committee has again been "playing politics" with literature. It seems a weird criticism, given the Stalin-Zhdanov doctrine that all art serves the purposes of the state. Where everything is political, the awards to Pasternak and Solzhenitsyn are no less a matter of politics than the one to that arch-reactionary Sholokhov. Not that Solzhenitsyn's political significance has ever been in doubt. Khrushchev himself authorized the publication of *One Day in the Life of Ivan Denisovich* as part of his campaign against Stalin. Nadezhda Mandelstam remarks of it, "Solzhenitsyn's story is like a touchstone: you can judge what a man's past (or his family's) has been like by the way he reacts to it."

Yet for the Western reader Solzhenitsyn, like most contemporary Russian writers, presents certain difficulties, even in the most immaculate translation. *One Day* is, to my mind, a masterpiece, as is the long short story *Matryona's House* (included in *Collected Short Fiction* of Solzhenitsyn, to be published next May by Farrar, Straus & Giroux). But a novel like *The First Circle* (to be filmed in Britain this spring), which offers a canvas far larger and richer, and for which much greater claims have been made, strikes me as an oddly mixed performance. For long stretches the dialogue seems naïve, the tone bluntly enthusiastic, the motives too simple, the black too black, the white too white. It is, someone has said, like reading Galsworthy.

This curiously old-fashioned quality is, however, typical of most of the best modern writing in Russia. The reason is simple: the modernist movement, which flourished so luxuriously just before and after the Revolution, did not survive Stalin's rule. Given the casualty rate among artists, it is unlikely that it could have. To mention only the most famous, Mandelstam and Babel died in prison camps; Mayakovsky, Yesenin, and Tsvetayeva committed suicide. Pasternak was silent for years, and his great novel, like Solzhenitsyn's, is essentially nineteenth-century in conception. The poetry of his contemporary Akhmatova, the most powerful underground influence on the present generation of Russian poets, is rhymed and mellifluous in a way hardly possible for a writer of equivalent stature in the West. So is that of Josef Brodsky, Akhmatova's disciple and the most gifted of the young Russian poets. The

A. ALVAREZ's most recent book is *Beyond All This Fiddle.*

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Rostropovich Appeals for Solzhenitsyn

EDITOR'S NOTE: *Through the courtesy of The New York Times, SR reprints the copy of a letter by the world-famous cellist Mstislav Rostropovich addressed to (but as of this writing not printed by) four leading Russian periodicals, denouncing the Soviet attack on Nobel Prize-winner Aleksandr Solzhenitsyn.*

Open letter to the chief editors of the newspapers *Pravda, Izvestia, Literaturnaya Gazeta,* and *Sovetskaya Kultura.*

Esteemed Comrade Editor:

It is no longer a secret that A. I. Solzhenitsyn lives a great part of the time in my house near Moscow. I have seen how he was expelled from the Writers' Union at the very time when he was working strenuously on a novel about the year 1914. And now that he has been awarded the Nobel Prize the newspapers are campaigning against him. It is this that compels me to address this letter to you.

This is the third time in my memory that a Soviet writer has been given the Nobel Prize. In two cases of the three we regard the awarding of the prize a "dirty political game," but in one (Sholokhov) as a "just recognition" of the outstanding world significance of our literature. If Sholokhov had declined to accept the prize from hands that had given it to Pasternak "out of Cold War considerations," I would have understood that we no longer trust the objectivity and the honesty of the Swedish academicians. But it happens that sometimes we accept the Nobel Prize with gratitude, and sometimes we curse it. And what if next time the prize is awarded to Comrade Kochetov [Vsevolod Kochetov, Soviet author and hard-line editor]? Of course, it will be accepted!

Why, a day after the award of the prize to Solzhenitsyn, did there appear in our papers a strange report by Correspondent "X" and representatives of the secretariat of the Writers' Union to the effect that the entire Soviet public (that is, evidently, all scholars and all musicians, etc.) actively supported his expulsion from the Writers' Union? Why does *Literaturnaya Gazeta* select from numerous Western newspapers only the opinion of American and Swedish Communist newspapers, avoiding such incomparably more popular and important Communist newspapers as *L'Humanité, Les Lettres Françaises,* and *Unità,* to say nothing of the many non-Communist ones?

If we trust a certain critic Bonosky [Philip Bonosky, an American Communist journalist], how should we view the opinions of such important writers as Böll, Aragon, and François Mauriac?

I remember, and would like to remind you, of our newspapers in the 1940s, how much nonsense was written then about those giants of our music Prokofiev and Shostakovich, who are now honored. For example:

"Comrades D. Shostakovich, S. Prokofiev, V. Shebalin, N. Myaskovsky, and others—your atonal, disharmonic music is organically alien to the people. . . . Formalistic trickery arises when there is an obvious lack of talent but great pretension to innovation. . . . We totally reject the music of Shostakovich, Myaskovsky, and Prokofiev. There is no harmony in it, no order, . . . no melody."

Now, when one looks at the newspapers of those years, one becomes unbearably ashamed of many things: that for three decades [Shostakovich's] opera *Katerina Izmailova* was not performed, that Prokoviev died without hearing the last version of his opera *War and Peace* and the Symphonic Concerto for Cello and Orchestra, that there were official lists of forbidden works of Shostakovich, Prokofiev, Myaskovsky, and Khachaturian.

Has that time really not taught us caution about trying to destroy talented people? And not to speak for the entire public? Not to oblige people to express opinions about what they have not read or heard? I recall with pride that I did not go to the meeting of cultural figures in the Central House of Cultural Workers where Pasternak was abused and where I was expected to give a speech I had been "commissioned"to deliver criticizing *Doctor Zhivago,* which at that time I had not read.

In 1948, there were lists of forbidden works. Now oral prohibitions are preferred, referring to the fact that "opinions exist" that the work is not recommended. It is impossible to establish where this opinion exists and whose it is. Why, for instance, was Galina Vishnevskaya [Mr. Rostropovich's wife] forbidden to perform during her concert in Moscow the brilliant vocal cycle of Boris Tchaikovsky with the words of I. Brodsky? Why was the performance of the Shostakovich cycle to the words of Sasha Chyorny obstructed several times (although the text had already been published)? . . .

Again, apparently, "there was an opinion." Who first had the "opinion" that it was necessary to expel Solzhenitsyn from the Writers' Union? I did not manage to find out although I was very interested in knowing. Did five Ryazan writer-musketeers really dare to do it themselves without a serious "opinion"?

Apparently the "opinion" also prevented my fellow citizens from getting to know Tarkovsky's film *Andrey Rublyov,* which we sold abroad and which I had the pleasure of seeing among enraptured Parisians. Obviously, it was "opinion" that also prevented publication of Solzhenitsyn's *Cancer Ward,* which was already set in type for *Novy Mir.* If this had been published here it would have been openly and widely discussed. . . .

I do not speak about political or economic questions in our country. There are people who understand them better than I. But explain to me, please, why people absolutely incompetent in literature and art often have the final word in that field? . . .

Every man must have the right to think independently without fear and to express his opinion about what he knows, what he has personally thought about and experienced—and not only to express with slightly different variations the opinion that has been inculcated in him. . . .

I know that after my letter there will undoubtedly be an "opinion" about me, but I am not afraid of it. I openly say what I think. Talent, of which we are proud, must not be subjected to the unjust assaults of the past. I know and like the works of Solzhenitzyn. I believe he has the right through his suffering to write the truth as he saw it, and I see no reason to hide my attitude toward him at a time when a campaign is being launched against him.

MSTISLAV ROSTROPOVICH,
31 October 1970

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great technical revolution that transformed the arts in the West seems scarcely to have touched the Soviet Union.

This is partly a matter of dogma. The Zhdanov doctrine of socialist realism, with its obligatory "positive hero" whose ultimate faith in the wisdom of the party and the proletariat never wavers, presupposes a simple, traditional style, not only because it is immediately available to the masses but also because it suits the deeply conservative taste of the literary dictators. In contrast, our own technical sophistication is a kind of esthetic corollary to our belief that, in Auden's words, "the desires of the heart are as crooked as corkscrews." The greater our despair and distrust, the more extreme our experiments. To the party bureaucrats, avant-garde experiment is just one more symptom of the sickness of capitalism. For a Russian to indulge in it would automatically disqualify him from publication, since it would suggest that all is not well with the system.

Yet not to be published is nevertheless the fate of many of the best Soviet authors these days. They write "for the desk drawer," or, at best, their work is *samizdat*—published by themselves and circulated in typescript and photostatic copies. Even this underground literature is rarely experimental. It is not a matter of taste or ability but of priorities. Given the situation in which the Russians work, the avant-garde is neither technical nor experimental; instead, it is moral. Paradoxically, it may be Solzhenitsyn's traditional means themselves that make him seem, in the circumstances, so radical and advanced. They show him to be standing unequivocally for all those values the system has tried to supersede: a moral decency that refuses to sacrifice individual standards "for the good of the cause." Thus a minor writer like Yevtushenko once seemed important for the same reason, despite the crudeness of his verse—seemed so, that is, until he relapsed into his current role of party hack.

—*Inge Morath (Magnum)*

Nadezhda Mandelstam—"terrifying."

In the permissive West, where everything is acceptable, only the most extreme gestures are effective. Hence serious artists like Robert Lowell and Sylvia Plath are forced further and further to the edge, exploring the world of breakdown and suicide; hence, at the other end of the scale, the plastic gimmicks and blue movies of Andy Warhol, and the political clowning and programed obscenity of the Yippies. In Russia, on the other hand, there is quite enough perversion of values in the system itself. The most urgent duty of the artist becomes the preservation of individual judgment, inner freedom, and lucidity.

For the Russian avant garde, in short, the crux of the matter is human dignity. This is put repeatedly, without doubt or hesitation, by Nadezhda Mandelstam in *Hope Against Hope*, her brilliant and moving memoir of her husband, Osip Mandelstam, who, according both to the experts and the evidence of his work in translation, was the greatest Russian poet of this century. Writing of some fellow-exiles, Mrs. Mandelstam says:

> The main thing was a certain self-control: it was important not to think about the future—which boded no good anyway. . . . Expect nothing and be ready for anything—that was the key to sanity. . . . The only things one could trust in were one's own patience and discipline. The only thing to do was to expect the worst and cling to one's human dignity. It was difficult to do this, and you needed all your strength. Such was the conclusion they had drawn from their experience and a sober analysis of their situation. . . . Our Cherdyn friends had only one aim in life—to preserve their human dignity. For this they had given up any kind of activity, condemning themselves to total isolation and the prospect of an early death. . . . It must be said, however, that they had little choice. The only other thing they could have done was to scream, but no one would have heard anyway. . . .
>
> The worst expectations of one of our fellow exiles in Cherdyn proved only too true. My nameless Cherdyn sister died in Kolyma from total exhaustion. I have been able to discover nothing about the fate of her children whom she left behind "to give them at least a chance. . . ." Did they escape the fate that usually befell the children of exiles and prisoners? Did they have to pay the price of prison and camp on account of the parents who had wanted only to preserve their human dignity? And have they themselves kept the human dignity for which their parents paid so dearly?

Mrs. Mandelstam's own dignity is unwavering. So, too, is her devotion to her husband while he lived and to his memory and work since he died. She learned all his poems by heart, and carried his unpublished manuscripts wherever she went during her long years of exile in remote corners of the Soviet Union until her final return to Moscow in 1964. Without her, Mandelstam's poetry would have been lost, like that of all those other writers who simply vanished without trace during Stalin's purges.

Mandelstam seems to have been doomed from the start. Like Akhmatova, he belonged to the wrong school of poetry, Acmeism, which he once described as "a nostalgia for world literature"; it was a style too pure and international for the party ideologists. Even during the relative liberalism of the 1920s his position was precarious. He was a strange, utterly original, and uncompromising figure whose poetry, even in indifferent translation, seems rooted, complex, muscular, and controlled, as though a whole physical world were turning in every line. Luckily for him, he was admired by Bukharin, one of the original Bolsheviks, a member of the Central Committee and editor of *Izvestia*. Because of this, Mandelstam went untouched until relatively late, just as Pasternak survived because Stalin thought him a great poet. In 1934, however, when the Terror had already taken hold, Mandelstam produced a savage poem against Stalin:

> His fingers are fat as grubs
> And the words, final as lead weights,
> fall from his lips,
>
> His cockroach whiskers leer
> And his boot tops gleam. . . .

Although he never committed it to paper, he unwisely recited the poem to a few friends. Someone copied it down and denounced him to the secret police. If this had happened a few years later, when the Terror was at its height, Mandelstam would have been executed. Instead, he was arrested, interrogated in the Lubianka prison, and exiled. He had a brief paranoid breakdown, hearing voices that spoke the language of his interrogators. For three years he and his wife, poverty-stricken, scraped by. Then by a miracle—performed by Stalin at the behest of Pasternak—the exile was terminated. In 1937 the Mandelstams returned to Moscow, only to find that, as "a convicted person," Mandelstam had lost his residence permit. (In the Soviet Union, as in tsarist Russia, no one can settle anywhere without a residence permit). So they moved out beyond the 100-kilometer limit, shifting from village to shabby village,

(*Continued on page* 44)

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Choice Books for the Special Season

Arts, Fine and Lively

The Complete Works of Marcel Duchamp, by Arturo Schwarz (Abrams, 630 pp., $50). Dada, surrealism, pop art, op art, kinetic art, self-destroying art can all be traced to this generative artist. With 675 splendid illustrations and a *catalogue raisonné*.

Giovanni Pisano: Sculptor, by Michael Ayrton (Weybright & Talley, 248 pp., $20). Not only art historians but laymen can appreciate the impact of this fourteenth-century artist's intensely human figures.

The Playmakers, by Stuart W. Little and Arthur Cantor (Norton, 320 pp., $7.95). In the best sourcebook yet, a theatrical reporter and a former press agent cover the Broadway beat.

Asia

An Eye for the Dragon: Southeast Asia Observed, 1954-1970, by Dennis Bloodworth (Farrar, Straus & Giroux, 414 pp., $8.95). A cohesive and whole montage, written for the man who does not know Asia at all.

One Morning in the War: The Tragedy at Son My, by Richard Hammer (Coward-McCann, 207 pp., $5.95); *My Lai 4: A Report on the Massacre and Its Aftermath*, by Seymour M. Hersh (Random House, 210 pp., $5.95). Richard Hammer's historical perspective of the Vietnamese people well complements Seymour Hersh's Pulitzer Prize-winning report based on interviews with Charlie Company.

Portrait of India, by Ved Mehta (Farrar, Straus & Giroux, 544 pp., $12.95). In this tapestry the threads of geography, mythology, anthropology, esthetics, caste, religion, agriculture, industry, and education are masterfully interwoven.

The War of the Innocents, by Charles Bracelen Flood (McGraw-Hill, 480 pp., $7.95). In Charles Flood the fighting troops of Vietnam have found their Ernie Pyle.

Belles-Lettres

The Red Hot Vacuum and Other Pieces on Writing in the Sixties, by Theodore Solotaroff (Atheneum, 336 pp., $6.95). Intellectual responsibility and a radically humanistic temper mark these explorations of our literary landscape.

The Seamless Web, by Stanley Burnshaw (Braziller, 320 pp., $7.50). With learning and eloquence, the author contends that a poem springs not just from the brain of its creator but from his entire creaturehood.

The Truth of Poetry: Tensions in Modern Poetry from Baudelaire to the 1960s, by Michael Hamburger (Harcourt Brace Jovanovich, 341 pp., $7.50). Attempts to understand the nature, assumptions, and functions of the modernist movement, which, paradoxically, began with the

poet's withdrawal from temporal reality and has ended in his almost desperate confrontation with it.

Business, Economics

The Challenge of World Poverty: A World Anti-Poverty Program in Outline, by Gunnar Myrdal (Pantheon, 518 pp., $8.95). A top social scientist addresses respectively the poor countries, the affluent West, and the economists who have been misleading both.

Coexistence and Commerce: Guidelines for Transactions Between East and West, by Samuel Pisar (McGraw-Hill, 558 pp., $17.50). A timely, cogent, and persuasive blueprint for peace and prosperity by an eminent international attorney.

The Roots of the Modern American Empire: A Study of the Growth and Shaping of Social Consciousness in a Marketplace Society, by William Appleman Williams (Random House, 547 pp., $15). Offers a solidly documented argument that American foreign policy, derived from a Smith-Lockean capitalism, has always been imperialistic.

Up the Organization, by Robert Townsend (Knopf, 202 pp., $5.95). A happy handbook to business success admonishes, among other irreverences, "Don't hire Harvard Business School graduates."

Collections

Constant Reader, by Dorothy Parker (Viking, 157 pp., $5.95). Thirty-five of the *New Yorker* columns in which the inveterate squelcher flattened windbags big and small.

Imaginations, by William Carlos Williams, edited by Webster Schott (New Directions, 384 pp., $10). Brings together five difficult-to-come-by early volumes that reveal the artist's battle to forge a new poetry: *Kora in Hell, Spring and All, The Great American Novel, The Descent of Winter*, and *A Novelette and Other Prose*.

Literary Horizons: A Quarter Century of American Fiction, by Granville Hicks with Jack A. Robbins (New York University, 290 pp., $7.95). For readers who miss this *SR* columnist, a selection of eighty pieces that survey the works of fifteen authors.

A Many-Windowed House, by Malcolm Cowley, edited by Henry Dan Piper (Southern Illinois, 261 pp., $10). Essays on American writing and writers—from Hawthorne to Pound—by a major literary critic are here collected for the first time.

This Is My Best: In the Third Quarter of the Century, edited by Whit Burnett (Doubleday, 1,080 pp., $10). A cross-section balloting among readers and writers selected the eighty-five greatest living American authors, who then were asked to choose their "best" piece of work. American letters well served.

Current Affairs

The New Latins: Fateful Change in South and Central America, by Georgie Ann Geyer (Doubleday, 340 pp., $7.95). Miss Geyer, a prize-winning correspondent for the Chicago *Daily News*, analyzes the shifting Latin American scene and its implications for the hemisphere.

Rebels in Eden: Mass Political Violence in the United States, by Richard E. Rubenstein (Little, Brown, 201 pp., $5.95); *Rebellion and Repression*, by Tom Hayden (World, 186 pp., $5.95, paperback $2.65); *In the Service of Their Country: War Resisters in Prison*, by Willard Gaylin (Viking, 344 pp., $6.95); *Points of Rebellion*, by William O. Douglas (Random House, 98 pp., $4.95, paperback $1.95); *Contempt: Transcript of the Contempt Citations, Sentences, and Responses of the Chicago Conspiracy Ten*, foreword by Ramsey Clark, introduction by Harry Kalven, Jr. (Swallow, 254 pp., $7.50, paperback $1.95). For many the American dream is the American nightmare, and this shelf of books demonstrates the range of our nation's critics.

Sexual Politics, by Kate Millett (Doubleday, 395 pp., $7.95). A scholarly background text for the new feminism hits the bull's-eye.

Fiction

Bomber, by Len Deighton (Harper & Row, 424 pp., $7.95). The story of a single RAF mission over Germany reflects all the horror and stupidity of war.

The Book of Sansevero, by Andrea Giovene, translated from the Italian by Marguerite Waldman (Houghton Mifflin, 384 pp., $6.95). In the first volume of a compelling series to be made available to English readers, Giovene's picaresque alter ego, en route to manhood, passes through a *Dolce Vita* world.

By the Waters of Whitechapel, by Bernard Kops (Norton, 236 pp., $5.95). Funny, macabre, and affecting, Kops's fourth novel brings to maturity the gifts of the English playwright and poet.

City Life, by Donald Barthelme (Farrar, Straus & Giroux, 168 pp., $5.95). Fragmented and exhausted men grapple with cold concrete in the author's latest, which is more black than humorous.

Crimson Ramblers of the World, Farewell, by Jessamyn West (Harcourt Brace Jovanovich, 247 pp., $5.95). Academia has so far bypassed Miss West, but a wide variety of readers attest to her popularity. (Crimson Rambler, by the way, is a boy.)

David Rees, Among Others, by Anthony

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West (Random House, 309 pp., $6.95). Youth grows from womblike dependency to rebellious individuality. Though an archetypical story (with autobiograpical overtones), it is deeply touching in the hands of an unsentimental writer.

Down All the Days, by Christy Brown (Stein & Day, 226 pp., $6.95). A brawling, sprawling first novel depicts a brawling, sprawling Dublin family.

A Friend of Kafka and Other Stories, by Isaac Bashevis Singer, translated from the Yiddish by the author and others (Farrar, Straus & Giroux, 311 pp., $6.95). Singer's fifth short-story collection and seventeenth book places its Old World Jews in New World settings.

Greased Samba and Other Stories, by John Deck (Harcourt Brace Jovanovich, 247 pp., $5.95). Twelve near-perfect stories by a relative newcomer concern mostly husbands and wives and the interplay therebetween.

Inter Ice Age 4, by Kobo Abé, translated from the Japanese by E. Dale Saunders (Knopf, 228 pp., $5.95). The future looks cruel and cold and it's told frighteningly well.

Islands in the Stream, by Ernest Hemingway (Scribners, 466 pp., $10). Written from the sea materials of his projected "Land, Sea, and Air Novel," Hemingway's last work has as its hero a man who's lived long and has been much damaged in the process.

The Killing Zone, by William Crawford Woods (Harper's Magazine Press, 179 pp., $5.95). Comes close to explaining why good men are willing to embrace a bloody and brutal trade.

Little for Careenagers, by Louis Zukovsky (Grossman, 177 pp., $5.95). Puns, puzzles, and word games enliven an autobiographical narrative of a mama, a pappa, and a child prodigy.

Losing Battles, by Eudora Welty (Random House, 436 pp., $7.95). After a hiatus of fifteen years, Miss Welty comes through with a masterpiece, which begins as pastoral and ends as elegy.

Max Jamison, by Wilfrid Sheed (Farrar, Straus & Giroux, 260 pp., $6.50). He could be Everyman, this "son of a bitch in an imperfect world."

The Miner's Pale Children: A Book of Prose, by W. S. Merwin (Atheneum, 235 pp., $6.50). In eighty-seven "metafictions" of astonishing range and power, Mr. Merwin exerts his poetic magic.

Mr. Sammler's Planet, by Saul Bellow (Viking, 313 pp., $6.95). No book in the author's *oeuvre* addresses cultural agonies more directly.

One Hundred Years of Solitude, by Gabriel García Márquez, translated from the Spanish by Gregory Rabassa (Harper & Row, 422 pp., $7.95). In a rich, evocative novel by one of South America's best, the fusion of magic, logic, and sensuality extends the borders of reality.

Permanent Errors, by Reynolds Price (Atheneum, 253 pp., $6.50). These pieces are joined by a common intention: "The attempt to isolate in a number of lives the central error of act, will, understanding," which destroys, but whose diagnosis ultimately delivers.

Second Chance: Tales of Two Generations, by Louis Auchincloss (Houghton Mifflin, 262 pp., $5.95). New York's Anglo-Saxon genteel wealthy are also having an identity crisis, says Mr. Auchincloss, who traces their troubles with his usual style and grace.

Standing Fast, by Harvey Swados (Doubleday, 656 pp., $8.95). Eight men, their women and children, dream the revolutionary dream, reflecting the social commitments of our times.

Twenty-One Stories, by S. Y. Agnon, edited by Nahum N. Glatzer (Schocken, 287 pp., $6.50). With the publication of these surrealistic short fictions, rich in allusion and Kafkaesque in complexity, the Agnon works in English translation total six.

Vital Parts, by Thomas Berger (Baron/Dutton, 432 pp., $6.95). Carlo Reinhart, survivor of *Crazy in Berlin* and *Reinhart in Love*, schlepps again, this time towards immortality via the deep-freeze.

Whitewater, by Paul Horgan (Farrar, Straus & Giroux, 337 pp., $6.95). A brooding, lyrical narrative of dreaming youth, lilac summers, and death. The time is 1949, the scene a village in west central Texas.

Government, Politics

The Game of Nations: The Amorality of Power Politics, by Miles Copeland III (Simon & Schuster, 318 pp., $6.95). Mr. Copeland, formerly with the State Department and the CIA, violates the cardinal rule of the Game—never confess.

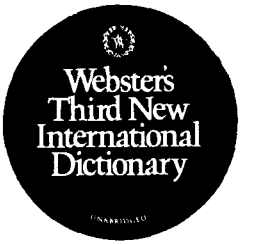
The Intelligence Establishment, by Harry Howe Ransom (Harvard, 309 pp., $9.95). Why have an intelligence community? What can and should we expect of it? Mr. Ransom intelligently answers.

A Matter of Accountability: The True Story of the Pueblo Affair, by Trevor Armbrister (Coward-McCann, 408 pp., $7.95); *Bucher: My Story*, by Lloyd M. Bucher with Mark Rascovich (Doubleday, 447 pp., $7.95). Two reports, one objective, one personal, indict the "system" that makes such military failures as the *Pueblo* affair possible.

History

Genesis 1948: The First Arab-Israeli War, by Dan Kurzman (World, 750 pp., $12.95). Using the tools of the journalist, historian, and novelist, Mr. Kurzman re-enacts the drama of Israel's rebirth.

Hard Times: An Oral History of the



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Great Depression, by Studs Terkel (Pantheon, 462 pp., $8.95). A significant example of a new literary form—the tape-recorded journalistic book.

Man's Ways

The Evolution of Man and Society, by C. D. Darlington (Simon & Schuster, 753 pp., $12.95). Sherardian Professor of Botany and Regius Professor of Biology at Oxford, Dr. Darlington sets forth what may be the most systematic statement yet made on the genetic interpretation of man.

The Lady: Studies of Certain Significant Phases of Her History, by Emily James Putnam (Chicago, 323 pp., $5.95, paperback $1.95). The reign of the Dame is mainly on the wane.

Please Touch: A Guided Tour of the Human Potential Movement, by Jane Howard (McGraw-Hill, 271 pp., $6.95). For those who are sensitive, or want to be, a study of encounter groups that is at times first-rate satire, at times genuinely moving.

Personal History

Additional Dialogue: Letters of Dalton Trumbo, 1942-1962, edited by Helen Manfull (Evans/Lippincott, 576 pp., $12.50). Mr. Trumbo, one of the "Hollywood Ten," refused to sing to his Congressional inquisitors, and in these letters gives further expression to his vigorous independence.

Andrew Carnegie, by Joseph Frazier Wall (Oxford, 1,1317 pp., $15). One difference set this potentate apart: He did not try to take it with him.

Cocteau, by Francis Steegmuller (Atlantic-Little, Brown, 583 pp., $12.50); *Professional Secrets: An Autobiography of Jean Cocteau*, edited by Robert Phelps, translated from the French by Richard Howard (Farrar, Straus & Giroux, 331 pp., $8.50). The myth of this Jack-of-all-trades and master of some continues to grow and grow. These two books both add to and dispel the myth.

The Confessions of Aleister Crowley: An Autohagiography, edited by John Symonds and Kenneth Grant (Hill & Wang, 960 pp., $14.95). Private thoughts of "Ipsissimus," a well-nourished, upper-middle-class, early twentieth-century English fiend.

The Diary of Samuel Pepys: A New and Complete Transcription, Vols. I-III (1660-62), edited by Robert Latham and William Matthews (California, 942 pp., $27). The whole of the famous diary is published for the first time, and exactly as written. It would have swelled Pepys's pride.

Dietrich Bonhoeffer: Man of Vision, Man of Courage, by Eberhard Bethge, translated from the German by Eric Mosbacher, *et al*; edited by Edwin Robertson (Harper & Row, 867 pp., $17.95). On the twenty-fifth anniversary of the theologian's execution by the Nazis, a massive volume by his friend and former pupil.

84, Charing Cross Road, by Helene Hanff (Grossman, 97 pp., $4.95). Correspondence warm and delightful between a brash American book-lover and a starchy British bookseller.

Enid Bagnold's Autobiography (Atlantic-Little, Brown, 382 pp., $8.95). *The Chalk Garden*, *The Chinese Prime Minister*, and *National Velvet* are Lady Jones-Miss Bagnold's best-known creations, and here we meet the remarkable lady herself—intrepid, willful, eager.

Family Portrait, by Catherine Drinker Bowen (Atlantic-Little, Brown, 301 pp., $7.50). A family penchant for writing and hoarding diaries, journals, ledgers, and old letters lightened Mrs. Bowen's labor.

Inside the Third Reich, by Albert Speer, translated from the German by Richard and Clara Winston (Macmillan, 596 pp., $12.50). In an unparalleled revelation of Nazi Germany, written during twenty years' imprisonment, Hitler's master builder admits *maxima culpa* and works his way back to grace.

J. M. Barrie: The Man Behind the Image, by Janet Dunbar (Houghton Mifflin, 413 pp., $8.95). A rewarding search for the

lonely, tormented soul who always depicted the Never-Never Land of Long Ago.

Jefferson the President: First Term, 1801-1805, by Dumas Malone (Little, Brown, 539, pp., $10). Long Tom's most reliable biographer provides another well-balanced, unprejudiced study of our favorite Founding Father.

The Life of Ezra Pound, by Noel Stock (Pantheon, 472 pp., $10). Though a lapsed disciple, Mr. Stock casts a loving eye on the volatile octogenarian.

Maximum Security Ward, by Ramon Guthrie (Farrar, Straus & Giroux, 160 pp., $7.50). Rarely has poetry and autobiography been so tightly intertwined as in this evocation of one man's stubborn struggle against extinction.

Memoirs 1855-1967, by André Maurois, translated from the French by Denver Lindley (Harper & Row, 439 pp., $10). The biographer of Shelley, Proust, and Balzac digs into his own life, revealing a man of almost superhuman courage and will.

Nathanael West: The Art of His Life, by Jay Martin (Farrar, Straus & Giroux, 435 pp., $10). A perceptive study of the life and times that sensitized this American artist to the horrors of the dream betrayed.

The Papers of Dwight David Eisenhower: The War Years, edited by Alfred D. Chandler, Jr., and Stephen E. Ambrose (Johns Hopkins, Vols. I-IV 2,676 pp., Vol. V 414 pp., $75). These volumes are especially valuable for the children of the war children to whom V-E Day is a dim fact of history.

Reuther, by Frank Cormier and William Eaton (Prentice-Hall, 475 pp., $10). Set against the backdrop of the entire labor movement, this biography commemorates a leader who believed unions had a major claim on social responsibility.

Robert Frost: The Years of Triumph 1915-1938, by Lawrance Thompson (Holt, Rinehart & Winston, 744 pp., $15). The second volume of Mr. Thompson's definitive study raises crucial questions about the limitations of Frost the man and their relevance to his poetry.

Roosevelt: The Soldier of Freedom, by James MacGregor Burns (Harcourt Brace Jovanovich, 722 pp., $10). He was the best in and of us during the frightful years 1932-1946, but that best was not good enough, says Professor Burns.

Sir Walter Scott: The Great Unknown, by Edgar Johnson (Macmillan, 2 vols. 554 pp., $15). More than fifteen years of painstaking research went into this core probe of Sir Walter.

Superior Person: A Portrait of Curzon and His Circle in Late Victorian England, by Kenneth Rose (Weybright & Talley, 475 pp., $10). A front-rank biography of a front-rank peer who wore, albeit heavily, the jewel of India's Viceregency.

Three-Cornered Heart, by Anne Fremantle (Viking, 320 pp., $7.95). From British "County" gentlewoman to liberated modern woman Mrs. Fremantle registers no complaints.

The Wartime Journals of Charles A. Lindbergh (Harcourt Brace Jovanovich, 1,038 pp., $12.95). Observations from an eagle's perch offer a unique view of internal and international affairs for serious students of history—and of human nature.

Wellington: The Years of the Sword, by Elizabeth Longford (Harper & Row, 548 pp., $10). Provides persuasive evidence that the better man won at Waterloo.

A White House Diary, by Lady Bird Johnson (Holt, Rinehart & Winston, 806 pp., $10.95). Unmelodramatic and wide in scope and detail, this First Lady's memoirs stand as an unprecedented record.

The Years of MacArthur: Vol. I, 1880-1941, by D. Clayton James (Houghton Mifflin, 740 pp., $12.50). Though not definitive, Professor James's biography nevertheless provides the first judicious and reasonable treatment of the general's career.

Zelda: A Biography, by Nancy Milford (Harper & Row, 424 pp., $10). This stunning depth study of the "mad, bad, and dangerous-to-know" Mrs. Fitzgerald analyzes a symbiotic descent into hell.

Religion, Philosophy

The Aristos, by John Fowles (Little, Brown, 224 pp., $5.95; Signet paperback, 95c, revised edition). A collection of wise and provocative aphorisms elucidate the philosophical undercurrents found in such of the British author's novels as *The Magus* and *The Collector*.

The New American Bible (first edition published by St. Anthony Guild Press, elevent other editions forthcoming; agent: Carl Byoir Assoc., NYC); *The New English Bible: The Old and New Testaments with the Apocrypha* (Oxford/Cambridge, 1,815 pp., $9.95, other editions available). Clarity and accuracy replace the rolls of thunder in these modern translations of the Good Book. *The New American Bible* is now the official Catholic version.

The Religion of Ethical Nationhood: Judaism's Contribution to World Peace, by Mordecai M. Kaplan (Macmillan, 205 pp., $5.95). Rabbi Kaplan's proposals toward the reorganization of Judaism as a world community offer stimulating insights into the problems of contemporary religion and of cultural belonging.

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CRIME IN AMERICA: Observations on Its Nature, Causes, Prevention and Control

by Ramsey Clark

Simon & Schuster, 346 pp., $6.95

Reviewed by Francis T. P. Plimpton

■ The FBI's crime clock ticks off seven serious crimes in America every minute. A murder occurs every thirty-nine minutes, a forcible rape every seventeen minutes, a robbery every two minutes. The seven "index crimes" (murder, rape, assault, robbery, burglary, larceny, and car theft) reported to the police in 1967 came to 3.8 million, and in 1968 to 4.5 million, up 18 per cent in one year. The violent first four (murder, rape, assault, and robbery) went from 494,000 to 589,000, up 19 per cent. An FBI report released in August says that in the last decade in the United States, during which the population rose 13 per cent, serious crime increased 148 per cent.

What is crime, how much of it is there, what causes it, how do you prevent it, and what do you do about it? Ramsey Clark, from 1961 to 1969 successively an Assistant Attorney General, Deputy Attorney General, and Attorney General of the United States, gives us his answers in this fervent, almost messianic tract.

Like an enormous MIRV taking off into the stratosphere, it discharges multiple independently directed blasts at almost all of the evils of our time—slums, poverty, racism, overpopulation, unemployment, ignorance, ill health, bad housing; unreliable crime statistics, the Mafia, drugs, guns; under-trained and -paid police, confused police jurisdiction, inadequate and under-paid prosecutors, imprudently selected judges, court delays, antiquated and overcrowded jails and prisons, hopelessly wanting rehabilitation facilities and procedures; insufficient recourse to science in crime detection and the study of criminal behavior; suppression of dissent; use of military forces, electronic surveillance, preventive detention; criticism of Supreme Court decisions on civil liberties and protection of the accused; capital punishment.

It is a formidable list of targets, all worth attacking in the context of crime or otherwise, and it is well that they are tackled with the depth of passionate concern which Mr. Clark—whom Tom Wicker describes in his introduction as the most revolutionary public voice in America today—so obviously and rightly feels. But one senses a lack of focus; out of so many answers for so many evils (answers few can disagree with), which should we concentrate on if we are to make meaningful progress? Nevertheless, though diffuse and somewhat repetitious (which an index and more careful editing might have avoided), Mr. Clark's book provides a vivid, informative picture of the problems of crime today, as well as a provocative outline of what might and should be done about them.

White-collar crime — embezzlement, swindling, consumer fraud, tax evasion, price-fixing (exempting, presumably, governmental price-fixing)—reaps, the author states, greater illicit gains than all other crime combined. Bank embezzlements cost ten times as much as bank robberies, and crime in places of power corrupts and corrupts absolutely. But when he says, "Society cannot hope to control violent and irrational antisocial conduct while cunning predatory crime by people in power continues unabated," one doubts; surely control of the one and extirpation (not abatement) of the other can proceed together.

Some people think there is no such thing as organized crime; others believe it's omnipotent and omnipresent. According to Mr. Clark, both views are wrong: organized crime does exist, and it is serious, but it is a minor part of our total crime—*The Godfather* to the contrary notwithstanding. Organized crime, he observes, exists and flourishes because it supplies things that a great many people want badly—narcotics, prostitutes, a chance to gamble, and loans so desperately needed they'll pay usurious rates of interest. Providing them is a consensual crime; hence the profitability and hence the difficulty of prevention.

Organized crime's profits? Mr. Clark thinks the President's 1967 Crime Commission's estimate (one of the lowest extant) of $6- or $7-billion a year is wildly improbable — it would mean more than $1-million each for the members of Cosa Nostra, which the FBI believes to be fewer than 6,000. (One notes thankfully that the author has not been muzzled by Italo-American pressures into abandoning the words "Mafia" and "Cosa Nostra," in contrast to J. Edgar Hoover and Governor Rockefeller, who have submissively forbidden the use of the abhorrent nouns by their subordinates.)

How much crime is there? Most crime is never reported, and statistics are inaccurate, sometimes juggled one way as an argument for more police or the other way to reflect credit on a new chief. Crime varies; murder has *not* increased—in 1967 the murder rate per capita was 14 per cent lower than in 1933. The murder rate in the South is twice that of the rest of the nation and its assault rate 50 per cent higher, while robbery is more common in the Northeast and rape in the West. Big-city rates for assault, rape, burglary, larceny, and theft are two to four times higher than the suburban and rural.

Nearly the entire increase in arrests for serious crime during the 1960s is accounted for by minors. Youngsters between the ages of eleven and seventeen—13 per cent of the population—are those convicted in more than 50 per cent of all prosecutions for burglary, larceny, and car theft; half of all property crime is committed by persons under twenty-one.

Where does crime come from? Probably four out of five of all serious crimes flow from places cursed by pov-

Your Literary I.Q.

Conducted by David M. Glixon

HIDE AND SEEK

These characters from adult and juvenile literature found quite a variety of places in which to hide themselves, and Michael Thornton of Belmont, Calif., challenges you to locate their hideouts and creators (there are two repetitions for the latter). Unsuccessful questers can end their search on page 47.

1. Ali Baba ( )	A. upper berth on a wrecked steamboat	a. anon.
2. Jim Hawkins ( )	B. a cave near a river	b. Byron
3. Don Juan ( )	C. canvas-covered freight car	c. Conrad
4. Porphyro ( )	D. a truck, between mattresses	d. Hemingway
5. Jack ( )	E. a tree on a high rock	e. Hugo
6. Polonius ( )	F. captain's cabin, on a ship	f. Keats
7. Huck Finn ( )	G. a closet in his beloved's bedroom	g. Shakespeare
8. Leggatt ( )	H. a coffin, by a convent	h. Steinbeck
9. Tom Joad ( )	I. in his mistress's bed	i. Stevenson
10. Jean Valjean ( )	J. in an apple barrel	j. Mark Twain
11. Frederic Henry ( )	K. a woodbox, an oven, or a cupboard	
12. Injun Joe ( )	L. behind a hanging in a royal chamber	

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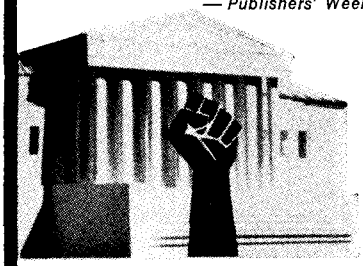

Youth, University, and Democracy

GOTTFRIED DIETZE. By yielding to violent student and community pressures, universities have failed in their responsibility to foster an objective search for truth through scholarship, Professor Dietze charges. He sees in present student uprisings a disastrous drift toward mass democracy which has a sinister resemblance to the student politics of Weimar Germany prior to Hitler, and appeals to faculty and administration to reassert their capacities for creative leadership. "An interesting and important thesis." — Carl Friedrich "A worthwhile, timely, and important book . . . I commend it strongly to the beleaguered academic world." — Glenn O. Carey, *Library Journal*
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erty, unemployment, racism, ignorance, overpopulation, bad health, bad housing; and most are inflicted on the people who live there. Perhaps one-half of all the heroin addicts in the country live in the ghettos and barrios of New York City. If we are to begin to wipe out crime, we must make a massive effort to wipe out its breeding places by rebuilding our cities.

The use of dangerous drugs must be curbed by educating the public about their potential, by enforcing the laws against them, by curing addicts—which requires much more government research. Law enforcement is difficult; of all the participants in consensual crimes the drug victim is the least reliable and the least cooperative. Restrictions should emphasize the deadly drugs and not "relatively harmless substances" like marijuana. In the continued absence of consequential evidence that it is more harmful than cigarettes or whiskey, or normally leads to dangerous drugs, marijuana should be legalized, Mr. Clark asserts. Like alcoholism, drug addiction is a health problem; users should be placed in correctional programs, not jailed.

Every civilized nation save the United States regulates the sale and ownership of guns. Only since the tragedy in Dallas have we had any federal legislation; now only federally licensed dealers can buy or sell hand guns (more recently, long guns) in interstate commerce, but, thanks to The National Rifle Association, there is no federal registration of gun ownership. State laws are inadequate—although Michigan requires registration, 90 per cent of the guns confiscated in the 1967 Detroit riots were not registered. In the single year 1968, guns accounted for 8,900 murders, 12,000 suicides, 65,000 assaults, and 99,000 robberies.

As he explained in *SR* September 19, Mr. Clark opposes a national police force and believes that law enforcement, sensitive to our diversity, should be local. State governments, he concedes, have an important role but, except in sparsely populated rural areas, there is no substitute for local law enforcement. It is the first line of domestic defense against disorder. When inadequate, combinations of police from neighboring jurisdictions, county forces, and state patrols should be used; only in extreme circumstances should the National Guard be called and, as a last resort, the Army. Our lives, our property, and our liberty depend on excellence in local law enforcement.

In the coming years, the role of the police may be the most important in public service. They must have much higher salaries; they must be much better educated, able to enlighten the public regarding drugs and crime prevention and protection; they must develop and maintain close ties and mutual confidence and respect between themselves and the local community, and especially its youth. The police must understand proper arrest procedures and apply them uniformly; prompt arraignment and central booking are clear needs. Complaints about police performance are important and must not be ignored; there should be civilian review of police conduct. Self-discipline by the police is the sole effective antidote to abuse by angry and wild young radicals.

Whereas district attorneys are politically elected or appointed, they should, with their crucial powers, be drawn from a career service without political recommendation. Their offices are now staffed by underpaid young lawyers, and the turnover is far too high.

There must be accelerated techniques for the clearing of dockets, continuing legal education of judges, and better methods for their selection, such as the Missouri plan. The criminal code should be constantly revised, and opinions written only if important.

The Supreme Court has done more to right wrong than the legislative and executive branches of the government combined. Desegregation, reapportionment, compulsory provision of counsel, exclusion of confessions made without counsel are examples. The 1966 *Miranda* decision, which entitles everyone to a lawyer before police questioning, embodies doctrine that the FBI has imposed on itself since 1948, and it has not impaired criminal justice. The Chicago trial of the Seven was a failure of men and of emotion.

Ninety-five per cent of all prison expenditure is for custody, only 5 per cent for health, education, and job training. Since 80 per cent of all felonies are committed by repeaters, we are neglecting our best opportunity to prevent crime—by cutting recidivism in half (which Mr. Clark says can be done) we would be free of 40 per cent of all serious crime. Drastically improved probation and parole conditions, education, mental and physical care, job training, work release, halfway houses, pre-release guidance centers are essential. Punishment as an end in itself is a crime. Rehabilitation must be the goal.

Preventive detention—jailing the accused until his trial on the ground that his prior convictions indicate that he is a danger to society—is inconsistent with the presumption of innocence; the hearings involved would further clog the courts. Mr. Clark would substitute the indeterminate sentence; the convicted would be sentenced to

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an outer limit of imprisonment but the correctional authorities would be authorized to release him on parole whenever they believed he was capable of living in society without committing antisocial acts. Most defendants would spend most of their sentences in community environments or without significant restraint on their liberty. If a defendant should be accused of a subsequent crime, he would be taken into custody for violation of his parole, with no trial as such and no requirement of evidence beyond a reasonable doubt.

Only the indeterminate sentence is consistent with rehabilitation—it gives long protection for the public and a flexible opportunity for rehabilitation. Of the thousands who have been afforded temporary freedom in the federal work-release program, only one in twenty failed to comply and tried to escape; all were caught. In a California seven-year test recidivism in conventional prisons and in forest camps was 54 per cent; in a community correctional program it was 29 per cent.

Electronic surveillance destroys privacy and personal integrity. Mr. Clark points out that it has little utility for most crime—rarely for murder, assault, robbery, burglary and larceny—and it is ineffective and unnecessary with respect to organized crime (Frank Hogan, the most knowledgeable and respected district attorney in the country, would not agree); the police know where numbers are sold, know the bookies, and know the top Mafiosi. Risks of misuse are not removed by a requirement of court orders, for the judge hears only the police story.

The bail system, which is supposed only to insure that the accused appear in court, deprives hundreds of thousands, never convicted of crime, of their liberty because they are poor and unable to furnish bail. Recent bail reform (releasing accused prisoners on their own recognizance when there is no substantial risk that they will fail to appear for trial) has actually lowered the rate of nonappearance.

Crime in America closes with an eloquent epilogue demanding for the turbulent days and years of change ahead a passion for justice. The elimination of poverty and the diffusion of power are essential to justice, and justice is essential to the reduction of crime. Conversely, the result of repressiveness is more turbulence and crime. Excessive reliance on criminal justice divides the people from their government. Freedom must not be sacrificed on the altar of order.

Francis T. P. Plimpton is former president of the Association of the Bar of the City of New York.

TEITLEBAUM'S WINDOW

by Wallace Markfield

Knopf, 387 pp., $6.95

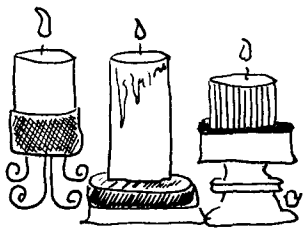
Reviewed by Robert J. Milch

■ *Teitlebaum's Window* is one of the funniest books I've read in a long time. Much more than that, it is a profoundly sympathetic account of the process of growing up, as well as a lively, colorful, and nostalgic portrayal of life in Brighton Beach, a working-class Jewish neighborhood in Brooklyn, during the Depression-wracked, class-conscious, radio- and movie-bound, Roosevelt-worshiping 1930s.

In *To an Early Grave*, published in 1964 and later made into the film *Bye, Bye, Braverman*, Wallace Markfield depicted with humor and tragic insight, a group of aging New York Jewish literary intellectuals. Simon Sloan, the hero of *Teitlebaum's Window*, could easily be a youthful portrait of almost any of the men assembled at Braverman's grave in the earlier novel—though, because he is such an attractive boy, one hopes his creator envisioned for him a somewhat better future.

Rich in satire, narrated with verve and a throbbing, earthy vitality, the story of Simon's boyhood and adolescence, beginning in 1932 and concluding with his conscription into the Army during World War II, is a compound of three distinguishable but not really separable thematic elements: his passage from childhood to young manhood; his developing self-awareness as a writer, and his gradual entrance into a world larger in scope, outlook, and opportunity than that of his immigrant parents and their neighbors, and the drab middle-class existence that is the only goal they can see for their offspring.

Outlined so baldly, all this probably has a familiar ring, but it would be a mistake to assume that *Teitlebaum's Window* is no more than a series of new variations on old and shopworn themes. It is an original book, enlivened by Mr. Markfield's robust *joie de vivre*, his keen eye for background and incident, his crisp delineation of character, and what appears to be his total recall of the details of life in the Thirties.



Because both deal at length with the problems of Jewish-American adolescents, *Teitlebaum's Window* will inevitably be compared to *Portnoy's Complaint*. Markfields's is a far better book, not least because Simon Sloan, for all his uniqueness, is a fundamentally decent person with whom many readers will be able to identify, while Alex Portnoy is a study in ugly, neurotic selfishness. Philip Roth's novel was a literary tour de force, perhaps, but interesting mainly from the clinical point of view. Portnoy's famous feats of masturbation well deserve the ancient appellation of self-abuse; Sloan's, conversely, are normal, natural, and entirely appropriate to his age.

Peopled by a cast of outrageous and unforgettable characters, *Teitlebaum's Window* is a rollicking panorama of the Thirties, New York style, as seen through the observant eyes of a growing boy. Because it is so narrowly fixed in place, time, and ethnic milieu, some readers may not find the book entirely to their taste, but it is nonetheless a work of surpassing comic and human merits, and I commend it without reservation.

Robert J. Milch grew up in Flatbush in the 1940s, which is not a million miles or a million years from the Brighton of the Thirties.

MARY

by Vladimir Nabokov
translated from the Russian
by Michael Glenny and the author

McGraw-Hill, 114 pp., $6.95

Reviewed by J. D. O'Hara

■ "The best part of a writer's biography is . . . the story of his style," Vladimir Nabokov once told an interviewer. "Only in that light can one properly assess the relationship, if any, between my first heroine and my recent Ada." Quoting this in his introduction to *Mary*, Nabokov adds: "I can as well say that there is none."

How true, how true. *Ada* glitters, fizzes, and titillates; *Mary—Mashenka* in Russian—is Nabokov's first novel and first heroine, and she takes us a long way back: almost half a century. And we do go back. Despite his steely reputation, Nabokov is all mush at heart, confessing to "the sentimental stab of my attachment to my first book." He has testified to this attachment by a remarkable technical feat: when translating another early novel, *King, Queen, Knave*, he made elaborate changes and brought the book up to

(*Continued on page 47*)

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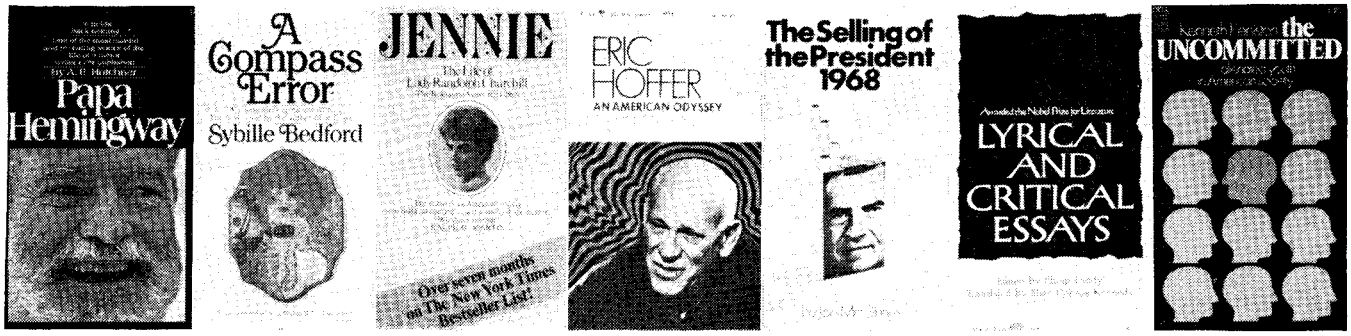

PICK OF THE PAPERBACKS

Christmas is a time of giving and getting. For either purpose, here's a checklist of this year's paperbacks (a properly economical idea in these recessional times), which should satisfy both the output and the intake of the holiday season. This isn't a Best-of-the-Year list. It's simply ours. More than 7,000 new paperbacks were published in 1970, bringing the total in print to around 80,000. Now please go make your own list.

Rollene W. Saal

Fiction

A COMPASS ERROR, by Sybille Bedford (Ballantine, 95¢). This exquisite, subtle British novel, by the author of *A Legacy*, concerns a memorable summer on the Riviera and three women, one of them a vulnerable and appealing seventeen-year-old.

DIARY OF A MAD HOUSEWIFE, by Sue Kaufman (Bantam 95¢). It's not that the heroine is irrational. She's angry. And she does as much for the cause of Women's Lib as her more hard-headed real-life sisters. This reissue of the best-selling novel was sparked by the new film.

FOUR GREAT NOVELS OF HERMANN HESSE (Bantam, boxed set, $5.25). What Salinger was to the young set in the 1950s Hesse is to that of today, which says something about the change of pace in twenty years. Hesse's quest in these works—*Demian, Magister Ludi, Steppenwolf, Beneath the Wheel*—was always for the essence of man's soul.

HEMINGWAY: A MOVEABLE FEAST ($1.25); THE FIFTH COLUMN ($1.25); BY-LINE ($1.25); PAPA HEMINGWAY, by A. E. Hotchner ($1.95); ERNEST HEMINGWAY, by Carlos Baker ($1.95; all Bantam). Here's a shelfful by and about the Old Man. The Hotchner biography stings with the abrasions of personal acquaintance, while Baker's work, massive and meticulous, remains dispassionately objective. Take your pick.

THREE NOVELS, by F. Scott Fitzgerald (Scribner Library $3.95). After all is said and done, they are still marvelous. *The Great Gatsby, Tender Is the Night*, and the unfinished Hollywood book *The Last Tycoon* define their own decades, but what they are really all about is the definition of the human heart.

YOU MUST KNOW EVERYTHING: Stories 1915-1937, by Isaac Babel, edited by Nathalie Babel, translated by Max Hayward (Delta, $2.25). Some remarkable short stories by the Russian writer who was arrested in 1939 and disappeared from sight but not from mind. Never before translated, they are introduced and annotated by the author's daughter.

Grab Bag

AKENFIELD: Portrait of an English Village, by Ronald Blythe (Delta, $2.45). One of those nearly unclassifiable books, this comes closer to pure literature than to sociology in its loving description of an East Anglian town, whose inhabitants emerge from the statistics as human beings.

AMERICAN ALBUM, edited by Oliver Jensen, Jean P. Kerr and Murray Belsky (Ballantine, $3.95). One of the best recollections of things past takes the form of photographs of clipper ships and Indian fighters, Hoosier schoolboys and Eastern gentry. Nostalgia spiced with undiluted affection.

THE AMERICAN HERITAGE GUIDE TO ANTIQUES, by Mary Durant (American Heritage Press, $2.95). A well-organized and charmingly illustrated dictionary devoted to objects of the past, from the artful simplicity of Colonial days to *art nouveau*'s wildest fantasies.

THE AMERICAN SONGBAG, by Carl Sandburg (Harvest, $4.95). Sometimes the poet was a wandering minstrel, traveling across the country with his guitar and singing the songs that pleased him. Here are words and music to those chanteys and blues, ballads and anthems.

THE ART OF GOOD COOKING, by Paula Peck (Simon & Schuster, $2.95). After pot and pan comes Peck in the kitchen. She's precise, uncomplicated, and even imaginative, and these recipes lead one gently from the pâté appetizer to the Polish Mazurka cookie.

WHAT IS A MOTHER? A FATHER? A SISTER? A BROTHER? A GRANDMOTHER? A GRANDFATHER? Compiled by Lee Parr McGrath and Joan Scobey (Essandess, $1 each). Little love letters to all the relatives, scrawled in children's handwriting and prettily illustrated by Lisl Weil. They're sweet enough to cause cavities just through browsing. Or you might find them a pure delight.

WINNIE-THE-POOH; THE HOUSE AT POOH CORNER; NOW WE ARE SIX; WHEN WE WERE VERY YOUNG, by A. A. Milne (Dell/Yearling, 75¢ each). It's Winnie the affable bear and his buddies Piglet and Eeyore and Kanga, along with that Waspish little nobleman Christopher Robin. First time in paperback.

Pensées and Poetry

A TRUMPET FOR REASON, by Leo Rosten (Doubleday, $1.95). This call to good sense has been something of a "sleeper," with readers passing on their dog-eared copies to friends. The essays, about youth and age and the gap between, are cool-headed, witty, and persuasive.

LYRICAL AND CRITICAL ESSAYS, by Albert Camus, edited by Philip Thody, trans-

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iated from the French by Ellen Conroy Kennedy (Vintage, $1.95). Some of Camus's most relevant writing is found in his brief pieces on places he knew, such as Algiers; writers he liked, such as Gide, and in his carefully wrought essays about the nature of human existence.

DANTE'S DIVINE COMEDY: The Paradiso ($1.25), The Inferno (95¢), The Purgatorio (95¢). A new translation by John Ciardi (Mentor). With the publication of *The Paradiso* Ciardi's poetic translation of Dante's masterpiece is complete. In his silken, often superb rendering, hell is still the most fun to visit.

COMPLETE POEMS AND SELECTED LETTERS OF MICHELANGELO, translated by Creighton Gilbert, edited by Robert N. Linscott (Vintage, $2.45). An elegant little book, in which the letters and sonnets relate the artist to his own real world of love and debts. In literature as in stone, he was always a master of sensibility.

People

AN UNFINISHED WOMAN, by Lillian Hellman (Bantam, $1.50). The remarkable playwright's slightly off-center memoir cuts less close to the core of her own being than to the heart of her uncommonly lively circle, which included Dashiell Hammett and Dorothy Parker.

ERIC HOFFER: An American Odyssey, by Calvin Tomkins (Harper/Perennial Library, 95¢). The philosophical arguments voiced by the aphoristic San Francisco dockworker-Demosthenes are highly popular in the country today, and this tidy, low-keyed book explains why.

JENNIE: The Life of Lady Randolph Churchill, by Ralph G. Martin (Signet, $1.50). This Brooklyn-born beauty who ruled British society and had a son who made a monumental name for himself, is here revealed in all her splendor and caprice.

MR. CLEMENS AND MARK TWAIN, by Justin Kaplan (Simon & Schuster, $2.95). Kaplan's biography won a handful of laurels, including the Pulitzer Prize and the National Book Award. The author deserved them, too, for his closely studied dual portrait of a private man and his public image.

SOUL ON ICE, by Eldridge Cleaver (Dell, 95¢). If you want to know what Black Power is really all about, you should grapple with this tough autobiography by the man who, even in Algerian exile, is leading the battle. It might just as easily have been called "Soul on Fire."

THAYER'S LIFE OF BEETHOVEN, revised and edited by Elliot Forbes (Princeton, $6.95). In this 200th anniversary of Beethoven's birth, the classic biography is nearly 100 years old and still impressive. Alexander Wheelock Thayer spent his life gathering the facts for his volume, which has been updated in light of more recent discoveries.

THE PARIS AND NEW YORK DIARIES OF NED ROREM (Avon, $2.45). If Ned Rorem hadn't become a composer, he might have been a writer. These deft observations on people, places, and things during the past two turbulent decades are notable for the author's clear-eyed honesty in coming to terms with his world, his music, and his own nature.

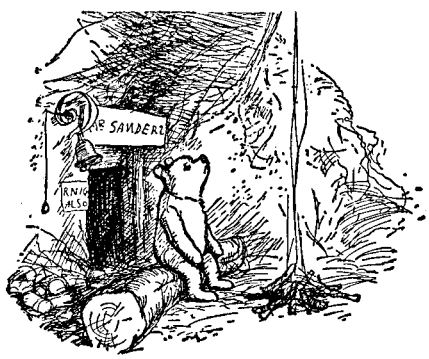
THE PRICE OF MY SOUL, by Bernadette Devlin (Vintage, $1.95). Brash, high-spirited, and gorgeously Gaelic, of course; but this autobiography of the youngest Member of Parliament is also surprisingly reflective and endearing.

Commitment

SISTERHOOD IS POWERFUL, edited by Robin Morgan (Vintage, $2.45). Women's Lib anthologized in essays, poems, and sketches (including one of Kate Millett's more vigorous chapters) that manage to be at the same time informative, pertinent, and lively.

THE CITY, by John V. Lindsay (Signet, $1.25). How it feels to hold the second toughest job in America as mayor of the first city. The book's seasoned with the right proportions of despair and hope, happily more of the second than the first.

THE LIVES OF CHILDREN: The Story of the First Street School, by George Dennison (Vintage, $1.95). What was old was the neighborhood, down on New York's East Side. New was teacher Dennison and his ideas about making learning important. They may have lasted, but his school didn't. A sobering book, which is also a charming account of an ill-fated experiment.



—From "Winnie-the-Pooh"

THE SELLING OF THE PRESIDENT, 1968, by Joe McGinniss (Pocket Books, $1.25). The way Richard Nixon was packaged, sealed, and sold to the public says a lot not only about people running for high office but about the men who put them there. A flak's-eye view of political campaigning.

THE STRAWBERRY STATEMENT, by James Kunen (Avon, $1.25). A Columbia University undergraduate's diary reviews the episodes of student-administration confrontation. Luckily, young Mr. Kunen keeps his wit about him.

THE UNCOMMITTED, by Kenneth Keniston (Dell, $1.25). One of the first and best books about America's alienated youth, this asks and sometimes answers questions about why privileged young people want to drop out and turn on.

WHY ARE WE STILL IN VIETNAM?, edited by Sam Brown and Len Ackland (Vintage, $1.95). The title question is actually rhetorical. This slender book has a lot of heft in its essays, by such partisans as Tran Van Dinh and Senator George McGovern. (Well, why are we?)

Showtime

HOLLYWOOD IN THE TWENTIES, by David Robinson; HOLLYWOOD IN THE THIRTIES, by John Baxter; HOLLYWOOD IN THE FORTIES, by Charles Higham and Joel Greenberg (Paperback Library, 3 vols., $1.25 each). That long, glorious trail awinding from Mary Pickford and Douglas Fairbanks to Errol Flynn and Vera Hruba Ralston. More factual than fanciful.

THE BEST SHORT PLAYS OF 1969, edited by Stanley Richards (Avon, $1.95). It's boomtime for the one-act play, and this volume, which includes Israel Horovitz's *The Indian Wants the Bronx* and William Inge's *Midwestern Manic*, gives some idea why.

THE SEASON, by William Goldman (Bantam, $1.25). A play-by-play account of one Broadway year (1967) yields candid—okay, downright bitchy—insights into what goes on before opening night.

THIRTY PLAYS HATH NOVEMBER, by Walter Kerr (Simon & Schuster, $2.95). Mr. Kerr, who has subtitled his book "Pain and Pleasure in the Contemporary Theater," must be weary of being called "the dean of American drama critics." Still, the pieces on actors and acting by *The New York Times* arbiter do have a last-word quality.

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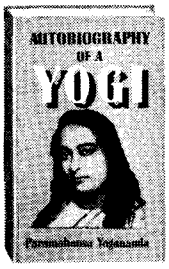

514 pp.
$5.00
Translated into 14 languages, and available at most book stores.

SELF-REALIZATION FELLOWSHIP
Publishers, Los Angeles

Criminal Record

Fact

The Manhunters. *By Peter Deeley. McCall.* $5.95. The author takes five cases, U.S. and European, and sees them through, with the focus on the detective who broke each one. Personal favorite: Romolo Imundi's work on a case that began with the disappearances—separately—of a New York-based mother and daughter, and ended with the discovery of the daughter's corpse in Ireland and the murderer's suicide in Florida. The mother is yet to be located.

They Asked for Death. *By Marshall Houts. Cowles.* $6.95. Mr. Houts approaches murder as a partnership between killer and victim, with the latter's role in need of study. His text is richly studded with cases, but his conclusion that these victims "asked for death" seems a bit too strongly stated, at least to me.

Murder in the Synagogue. *By T. V. LoCicero. Prentice-Hall.* $9.95. On the morning of February 12, 1966, Richard Wishnetsky, a Phi Beta Kappa scholar and an admirer of Rabbi Morris Adler, entered Congregation Shaarey Zedek in Detroit. He made a brief speech, then shot the Rabbi and turned the gun on himself. In an admirable job of research the author has recreated the twenty-three years of a life that ended in murder and suicide. The result may strike the average reader as a bit overlong and over-detailed, but those with a psychological bent should find it fascinating.

Killer: A Journal of Murder. *By Thomas E. Gaddis and James O. Long. Macmillan.* $7.95. Carl Panzram, who called himself "the world's worst murderer" and "the meanest man you ever knew," was hanged in 1930. He left behind an autobiography that recounts the burglaries, acts of arson and sodomy, and twenty-one murders he committed during his lifetime. The confession is incredible in its matter-of-factness. Panzram's writing does not need help, but the two professional writers who took over his work have fleshed out the backgrounds of the narrative.

Fiction

The Walter Syndrome. *By Richard Neely. McCall.* $5.95. Lambert Post is a dreary little telephone ad solicitor for a newspaper, a man with no future and a past that contains more pain than pleasure. And then Charles Walter enters Lambert's life—or was he always there?—and things start popping all over town as Walter, one of the more demoniac minds in recent fiction, takes revenge on the women who have done Lambert wrong. This is not a story about who dun it, but about how they stop him from doing more of it. And it's a cliff-hanger. Why the author chose to set his psychotic blood bath back in 1938 is a mystery, unless he believes that violence ain't what it used to be.

Bleak November. *By Rohan O'Grady. Dial.* $5.95. It's creepy time up North, or it should when a Canadian couple move into a house where a berserk father has slaughtered his eight children and then himself. What follows is a well-plotted yarn, but one that didn't raise a single hackle on this reader.

The Big Easy. *By James Conaway. Houghton Mifflin.* $4.95. A grave is broken into and the corpse's head is stolen. The incident sends a reporter poking around in a world of violence—black, white, and black *vs.* white. The setting is New Orleans, and the novel is drenched in that city's special atmosphere.

A Calculated Risk. *By Rae Foley. Dodd, Mead.* $4.50. A public relations man dies in flames when his car blows up. A newspaperman is the chief suspect, until Rae Foley's detective, the urbane Hiram Potter, enters the case and discovers the killer. It's pretty standard stuff.

Haskel Frankel

FRASER YOUNG
LITERARY CRYPT NO. 1426

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 1426 will be found in the next issue.

IVZMJQL CMGPY JMYOXPYV-

ZVIVQL. QDGQ VY SDL CXYQ

CMP FJMGF VQ.

—YDGS.

Answer to Literary Crypt No. 1425

A pleasant letter I hold to be the pleasantest thing that this world has to give.—ANTHONY TROLLOPE.

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Art: Pre-Columbian to Pinstripe

by GEORGE HEARD HAMILTON

Two of the most provocative masters of modern art, perhaps the two who most perfectly, even if often imperfectly, created the conditions for expressionist art in general, are represented this year by massive publications.

From Holland comes *The Works of Vincent van Gogh, His Paintings and Drawings* (Reynal/Morrow, $50), the long-awaited revision of the late J. Baart de la Faille's catalogue of the artist's work. The first, four-volume edition (1928) of De la Faille's monumental study has long been out of print and in need of restudy; the shorter Hyperion Press version (1939) suffered from smudged illustrations, a new and confusing numerical sequence, and the omission of the drawings. Since 1961 a committee of eminent Dutch scholars, under government sponsorship, has been working on this new edition, which is, first of all, a far better made book in the physical sense. The illustrations, including those in color, for the most part are clear and legible, even when very small; the letterpress, although necessarily somewhat crowded, can be read without difficulty, and the narrowly historical material has been put at the back of the book, so that quotations from Van Gogh's letters can appear under the appropriate entry. Best of all, the drawings for the first time appear in the same volume as the paintings.

The new De la Faille is not only handsome; it is indispensable for everyone who wants or needs to know what Van Gogh painted, and where and when. In addition Dr. A. M. Hammacher, director emeritus of the Kröller-Müller Museum at Otterlo with its great Van Gogh collection, has provided a sensitive as well as learned introduction on the artist and his critics.

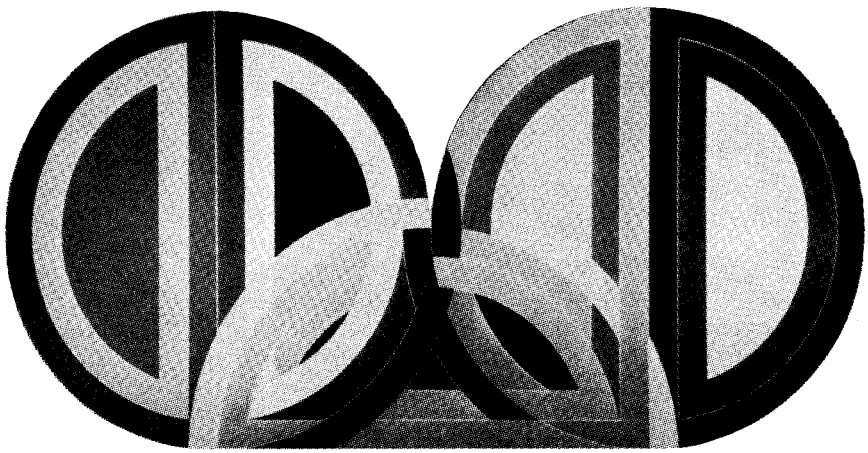
When Van Gogh died in July 1890, Pablo Picasso was almost nine years old. Eighty years later he is still very much with us, and as busy as ever trying to undermine whatever conventions of artistic form and content we may still cling to. One of his latest attacks was mounted, between March and October 1968, as a series of 347 prints, mostly etchings but with some aquatints and linoleum cuts among them. Because a few of these prints were unusually explicit, the series became known as the "erotic" prints, despite the fact that the sexual ones, such as they are, are few in number, and strangely passionless at that. All 347 prints have now been reproduced in almost facsimile size, in two heavy volumes entitled *Picasso 347* (Random House, $150).

The student of contemporary graphic art will undoubtedly—indeed he must—take account of the latest prints in a series which stretches back to the wonderfully subtle early etchings of 1905. But for those who are less concerned with technique than with Picasso's power as a maker of images, as one who probably more than any other twentieth-century artist has recast our habits of visualizing the visual world, there is little here that has not been familiar for years. Picasso has not lost the dazzling sleight-of-hand with which he can make one shape do the work of two, or three, and there are foreshortenings and ellipses of human anatomy as daring as any he has ever done. It is just that he doesn't do much with them. Too much is technically repetitious, and in content even nonsensical. But if only a handful of these prints can be included among his contributions to modern print-making, what a valuable handful it is, from a master who was going on eighty-seven two summers ago!

The spell Picasso exerted on those who first saw and understood his work, which can currently be felt at the exhibition "Homage to Gertrude Stein and Her Family" at the Museum of Modern Art, can also be sensed in *Gertrude Stein on Picasso: Three Word Pictures* (Liveright, $14.95), a collection of her writings on the artist that includes, in addition to the two "word portraits" of 1909 and 1923, the longer and unexpectedly persuasive critique of 1928. The anthologists—Leon Katz and Edward Burns—have added a few entries on Picasso from Miss Stein's notebooks, among them the revealing, even touching, statement: "Pablo and Matisse have a maleness that belongs to genius. Moi ausi [*sic*] perhaps." The book, which is handsomely designed, includes several unfamiliar photographs of Gertrude Stein at work and play, as well as interior views of 27, rue de Fleurus, her famous apartment in Paris.

Among the centennial celebrations at the Metropolitan Museum of Art there have been a number of notable exhibitions, of which the catalogues and other documentation will serve as records for those who could not see the actual installations. The catalogue of the current exhibition, *Before Cortés: The Sculpture of Middle America* (The Metropolitan Museum of Art/New York Graphic Society, $16.95), is almost a textbook of pre-Columbian art.

The emphasis is predominantly archeological: the authors—Elizabeth Kennedy Easby and John F. Scott—have been concerned primarily with explaining and placing the 300 pieces of sculpture within the contexts of the various pre-Hispanic cultures. This is all to the good—perhaps even better than the actual exhibition, where the theatrical presentation of the objects, usually too dramatically and too drastically lighted from one direction, tended to reduce them to oddities in a somewhat scary peep show. In fact, much of this sculpture is frightening, to the degree that even after almost seventy years during which many mod-



—*From "Frank Stella"*

"Hiraqla I" (1968), by Frank Stella—"vulgar bathroom-bedroom colors."

GEORGE HEARD HAMILTON is director of the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts.

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ern artists have been deeply involved in investigating the esthetics of primitive art, these overcharged or alarmingly spare forms often defy us to fit them into the cozy categories of contemporary criticism.

Divergent directions in contemporary art criticism can be followed in works by two of our most experienced and intelligent critics. In his somewhat extravagantly titled *The Triumph of American Painting: A History of Abstract Expressionism* (Praeger, $25) Professor Irving Sandler of New York University has written a history of the recent past, the decade 1942-52, which saw the emergence, the "triumph" (in exactly what sense?), and the beginning of the end of abstract expressionism, the first considerable body of American painting to be recognized, even by European critics, as equal in quality and historical significance to comparable work in Europe. Although the time span is short, human memories are even shorter, and Professor Sandler has come none too soon to set the record straight.

His historical chapters, in which he draws on the memories of many of the leading practitioners of abstract expressionism and follows the various developments in contemporary criticism as well, are excellent. The seventeen short chapters on individual artists, or groups of artists, inevitably cover much familiar ground; but his evaluation of such crucial figures as Pollock, Hofmann, de Kooning, and others is sensible and mercifully succinct. His choice of black-and-white illustrations shows how much can still be seen, especially for comparative purposes, without color, and his argument throughout is supported by a valuable bibliography.

On his first page Professor Sandler states, without apologies, a hypothesis that for the past few years has been treated as heretical, if not totally irrelevant, to the criticism of the most advanced painting of the 1960s: "[The abstract expressionists'] preoccupation was with investing forms with meanings that relate to the whole of human experience, and any critical approach that does not consider these meanings is misleading."

The criticism of the new abstract painting, which just possibly has overreacted to the pop artists' obsessive concern with the human scene, has been called "formalist" by the critics themselves, because their concern, like that of the artists they admire, is exclusively with structure. In ordinary hands such criticism, far from illuminating the work of art, can sink to an enumeration of directions of brushstroke and shifts of hue.

A superior example of formalist criticism, written throughout in language accessible to the intelligent layman, is William S. Rubin's *Frank Stella* (The Museum of Modern Art, $12.95; paperback $6.95), prepared for the retrospective exhibition of the thirty-four-year-old painter's work last spring. Rubin apparently considers these mysterious and colossal paintings to be of exceptional importance, though he declines to say this in so many words. His method is to examine the physical structure of each painting, and the series to which it belongs, and leave it at that—except the first series, the Black ("Pinstripe") Pictures of 1958-60, for which he creates a convincing series of relationships with such of Stella's contemporaries as Jasper Johns and Barnett Newman.

Mr. Rubin refuses to invest the paintings with "meanings" outside their actual structure, and he is certainly not interested in references to any "human experience" except the artist's. Maybe he is right, or maybe it is too early to tell. But surely nothing that deserves to be called art can be alien to human beings, and so cool a method as Mr. Rubin's does, in time, make the pictures seem alien to all but artistic concerns, even the vexing one of quality. For Mr. Rubin, Stella can do no wrong. Yet is it really possible that the lopsided paintings of the Irregular Polygon series of 1965-66, which look like grossly enlarged details from the weaker of Juan Gris's last works, are qualitatively or even expressively no different from the gloomy but compelling Black Pictures, or those of the huge Protractor series with their vulgar bathroom-bedroom colors? Mr. Rubin is too scrupulously objective to ask such questions; but somebody will, because they won't find the answers in his excellent book.

At the end of *The Art-Makers of Nineteenth-Century America* (Atheneum, $22.50) Russell Lynes disarmingly denies any pretensions as a scholar or historian of the period, which proved such a brilliant surprise at the Metropolitan's exhibition last summer, and for which this book was designed "to provide the layman (like myself) with an overview of the American arts of the nineteenth century and the context in which they were made." If it is impossible to accept Mr. Lynes as a layman (after all, he has been writing about American art for almost twenty years), it is possible to be exasperated by his refusal to look beyond the social context into what Mr. Rubin considered his sole concern, the structure and texture of the work of art itself. Mr. Lynes retells much that is amusing and even useful for understanding the social and historical situations in which the American artist found him-

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self, but he never indicates what was significant, artistically, about the work his "art-makers" (what a word!) created.

It is true that Thomas Eakins ran into all sorts of difficulties in Philadelphia in his pursuit of the truth, which meant among other things the study of the naked nude, and that "such butter as painting put on Eakins's bread was put there by portraits, and there was not much of it." Maybe not much butter, but what about the portraits? Shouldn't Mr. Lynes tell us—as he must surely know—that the social context only explains what happened to Eakins, not what he was, and that such portraits as *Edith Mahon* at Smith College, or *Mrs. Frishmuth* in the Philadelphia Museum, to mention only two (neither is discussed in his book), express with exquisite truth and pain as much if not more about what it meant to live in America than all the social artifacts can?

In the third and fourth volumes of *The Frick Collection: An Illustrated Catalogue* (The Frick Collection/ Princeton University Press, $40 the set) two eminent British scholars. John Pope-Hennessy and Terence W. I. Hodgkinson, respectively director and keeper of the Department of Architecture and Sculpture of the Victoria and Albert Museum in London, present their reconsideration of the sculptures in that marvelous museum. No visitor can easily avoid Houdon's superb Diana, poised in the rotunda beyond the courtyard; but how many, beguiled by the paintings, have even noticed the many small Renaissance sculptures displayed throughout the galleries? Most of these were acquired by Mr. Frick between 1915 and his death in 1919, and many had previously been owned by Pierpont Morgan. As a group the bronzes alone constitute one of the most notable collections of small Italian, French, and North European sculptures in the country; individually many are of exceptional quality, and some of first-rate importance.

Given their unfamiliarity, even their invisibility to so many, and the fact that the sumptuous earlier catalogue of the Frick collections was privately distributed, it is a pity that the present one, to be completed in nine volumes, must be offered at a price beyond the range of most students of art. For here is connoisseurship at its best: the keenest eye for condition and quality supported by exceptional knowledge, both of books and things. The volumes, like the first in the series on the paintings, are well designed, and the photographs, especially those of sculptural details, are masterly in their simultaneous evocation of three-dimensional form and surface texture.

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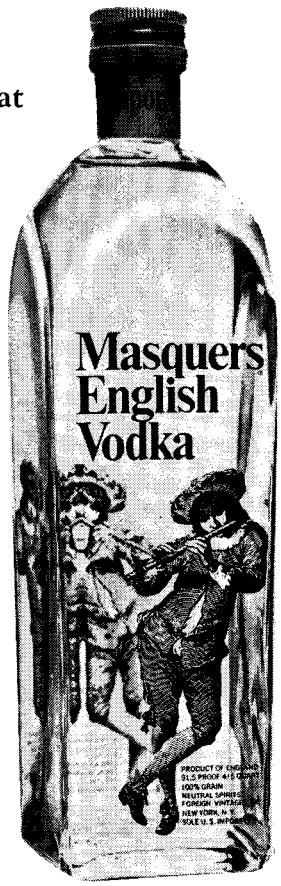

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Russian Dissenters

Continued from page 29

one step ahead of the police and the bureaucrats, unable to earn a living and subsisting on loans from a few friends. The officials who ran the Writers' Union did nothing to help. Bukharin, Mandelstam's last thin line of defense, was himself expelled from the party and arrested in 1937; he played the lead role in the last of the great show trials, and was shot in 1938. In the same year Mandelstam was rearrested. He died, probably soon after, in a transit camp somewhere in the north. His wife escaped the same fate only by keeping on the move.

The harshness of the Mandelstams' existence—without money, home, work, or hope, and at the mercy of every petty official and police lout—was constant and unrelenting. They lived, his wife says, "with clenched teeth." After his death, her object was simply to survive, for on her survival depended that of his work. But she also had an ulterior motive: she wished to bear witness against the perversion of life in Russia before and during the Great Terror. And this, I think, is an aim she has in common with all those who make up what I call the moral avant garde:

> When I see books by the Aragons of this world, who are so keen to induce their fellow countrymen to live as we do, I feel I have a duty to tell about my own experience. For the sake of what idea was it necessary to send those countless trainloads of prisoners, including the man who was so dear to me, to forced labor in eastern Siberia? M. always said that they always knew what they were doing: the aim was to destroy not only people, but the intellect itself.

Nadezhda Mandelstam's own success in helping preserve the intellect seems to me unquestionable. *Hope Against Hope* is, quite simply, a marvelous book, creative and sardonic, full of subtle details about Russian behavior, about literary life, colleagues and enemies, about the deviousness and cruelty of the secret police, bureaucrats and informers, and about the strategies of survival and endurance. It also contains, in the chapters on her husband's poems, his reading, and his method of composition, some of the most perceptive writing I have read on the poetic process itself, with its uncertainties, twists, and sudden clarities.

I suppose it goes without saying that this is also a terrifying document, since those were unspeakable times. But it is made all the more disturbing because the author rejects sensationalism. Although she is savage with her many contemporaries who betrayed their values for the sake of their skins, and contemptuous of "our new overlords," her characteristic tone is deadpan. She is sometimes indignant, but

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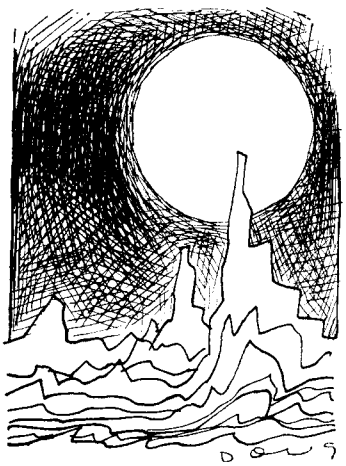
mostly ironic, without illusions or self-pity. To have written so coolly about such outrages is an achievement commensurate with the stature of Osip Mandelstam himself. It is also, perhaps, the only way of asserting those vital but fragile qualities on which civilization depends, and which Stalin's monstrous régime set out to destroy.

This tradition of ironic concern for human decency descends, I suppose, from the great nineteenth-century Russian socialist Alexander Herzen. The latest descendant is the thirty-two-year-old Andrei Amalrik, who, like so many other gifted young writers, remains unpublished in his own country. In 1965 Amalrik was arrested on the charge of "parasitism"—that is, not holding a regular job. In fact, full-time employment was impossible for him because he had to care for his incapacitated, dying father. There was also a matter of principle:

> Of course at first sight it would seem that it would have been more prudent of me to find myself work. But even prudence must have its limits. One must insist on one's rights to an independent existence. Why should I go and work as a handyman or a night watchman when I believe that my proper work is to write plays and poems, or to do research on history and art? Loyalty to the state must not turn into slavish obedience, I told myself; one must stand up for one's dignity and not give way to fear.

But "parasitism" was merely an excuse. Amalrik's real crime was favoring advanced, "unofficial" painters, and helping one of them—a sad schizophrenic called Zverev—to exhibit in Paris. He also occasionally mixed with visiting foreigners, and, as the authorities discovered when they confiscated his papers, he had written what were considered anti-Soviet plays.

In Stalin's day Amalrik would simply have disappeared. The present authorities are more lenient, and considerably more concerned about pre-



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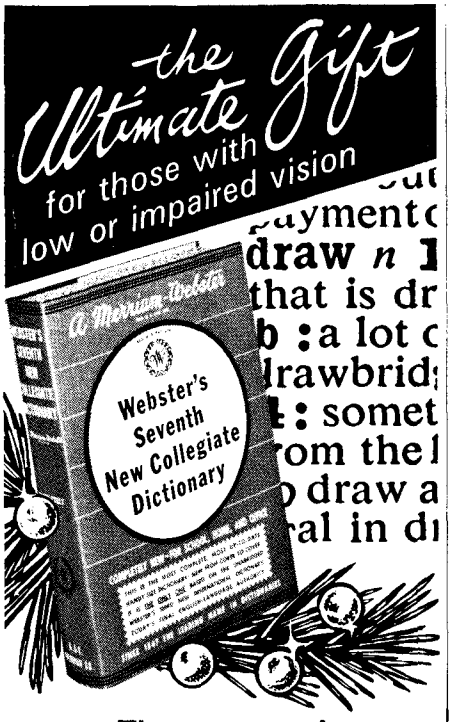

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serving the appearance of legality. Amalrik was imprisoned, questioned, released, rearrested, and finally sentenced to three years' exile on a collective farm near Tomsk in Siberia. He, and eventually his newly married wife, sat out conditions that would have seemed primitive a century ago. They made their home in a ruined hovel and subsisted on a diet of potatoes and milk, lighting the stove only three times a day to cook, although the Siberian winter was so cold that calves froze in their mothers' wombs. After serving half his sentence Amalrik was reprieved—not, like Brodsky, because of international protest, but because he had a good lawyer and devoted friends in Moscow. He was cleared by due process of law.

This was perhaps the most important point he was trying to make. He wanted to exercise those freedoms guaranteed by Soviet law but rarely put into practice, so great is the Stalinist conditioning:

> In Soviet law there exists . . . a broad "gray belt"—activities that the law does not formally forbid but which are, in fact, forbidden in practice—for instance: contacts between Soviet citizens and foreigners; a concern over non-Marxist philosophies or art inconsistent with the notions of socialist realism; attempts to put out typewritten literary collections; spoken or written criticism . . . of particular institutions. . . .
>
> Thus two trends are evident today: the efforts of the régime to "blacken" the gray belt—by means of amendments to the Criminal Code, trials designed to serve as examples to others . . . —and an effort by the "middle class" to "whiten" the belt, simply by doing things that had earlier been considered impossible and constantly referring to their lawfulness.

Unlike American or French dissidents, Amalrik does not aspire to overthrow the system, even if that were possible. He simply wishes to reform it by insisting on the liberties already guaranteed by the Soviet constitution. He is also deeply concerned about the inefficiency, prejudice, and apathy of the country as a whole. Since he learned about these failings the hard way, he writes with an authority extraordinary in someone so young. The style of both his books is stringently logical, lucid, and, in the circumstances, eerily unemotional.

Will the Soviet Union Survive Until 1984? is a pessimistic analysis of the present muddle and inertia in the USSR, with its fear of change and its total inability to respond imaginatively to a changed world, all of which, he thinks, are leading inevitably to a suicidal conflict with China. For writing it Amalrik has been charged with "defaming the Soviet state," and sentenced to three years in a labor camp. Yet the book seems to me pathetically, despairingly patriotic, though Amalrik's concern is with the good of the country, not the party. The glum patriotism, the irony, shrewdness, clarity, and insistence on common sense and common decency, are qualities he shares with George Orwell. Both have toughness of mind, unfashionable independence, and immense courage.

Again like Orwell, Amalrik is not merely a master of cool polemic; he also has great creative gifts. These are most obvious in *Involuntary Journey to Siberia*, the account of his arrest, trial, and exile, which provided the evidence for the gloomy analysis of Russia's future in the other book. From Tolstoy to Solzhenitsyn, Russian intellectuals have shared an almost mystical belief in the underlying goodness of the Russian peasant, whose qualities have survived even the most despotic régimes. But Amalrik's years in Siberia stripped him of that last optimistic defense. As he portrays it, life on a collective farm is embattled, grudging, deprived, and ignorant. Laboring with a minimum of mechanization, without free days or financial incentive or any hope of escape, the *kolkhozniki* take neither pride nor interest in their work, and have no time for kindness. Drink is their only relief, and prejudice their habit of mind.

Amalrik depicts all this in a style that is sharply detailed, full of nuance, and wholly without animus. He remarks of his arrest:

> Ever since I had been put in the Black Maria, I had felt very curious about what would come next. When the others asked what I thought of prison, as a newcomer to it, I answered frankly that I found it "very interesting." It was as though there were two people inside me: one who had got himself into this nasty fix and another who was just looking on, as though in a theater, and wondering what would happen next.

To preserve such detachment under such pressure requires an unusually pure sense of artistic purpose. Similarly, to write down what you have witnessed, subtly, intelligently, and without equivocation, requires an artistic courage and an acceptance of the risky nature of art that are, I believe, the perennial mark of any genuinely creative avant garde. Because Amalrik is exploring the limits of a personal morality, his work is no more acceptable to the authorities than that of other original artists who, whatever their nationality, challenge our conventional ways of seeing the world.

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Nabokov

Continued from page 37

date stylistically, but *Mashenka* has been lovingly translated as a period piece.

Deliberately, the style creaks along with the plot, but pleasantly, like that old rocker in your childhood summer home where you read so many musty novels—absorbing without a wince such sentences as "He was powerless because he had no precise desire, and this tortured him because he was vainly seeking something to desire," and thrilling to the idea that the hero "was held back by a sense of honor and a sense of pity which blunted the will of a man who at other times was capable of any kind of creative enterprise, any exertion, and who would set about a task eagerly and willingly, cheerfully intent on overcoming everything and winning all." Not quite up to your all-time favorite (Michael Arlen's "you are a woman with magical eyes and a soft, white body that beats at my brain like a whip"), but pretty hot stuff all the same.

From start to finish this tone is maintained, which is no small trick. Imagine the author of *Ada* writing this: "He also felt a certain thrilling pride as he recalled that it had been to him . . . that Mary had first surrendered her profound, unique fragrance." Only once does Nabokov the translator slip: when he speaks of a "snafu." That aside, *Mary* is a golden oldie.

The story? Oh, yes. Lev Glebovich Ganin, an impoverished younger brother of Ada's Van Veen (they both like to walk on their hands and toy with women), awaits the arrival at a Berlin lodging house of his former sweetheart, Mary—a girl you've already met as Tamara in Nabokov's marvelous autobiography, *Speak, Memory* (and in the Tamara Gardens of *Invitation to a Beheading*). That's all, or almost all. There's an old-fashioned snapper of an ending that'll bamboozle lots of fans.

J. D. O'Hara is on the faculty of the College of Liberal Arts and Sciences at the University of Connecticut.

LITERARY I. Q. ANSWERS

1 Ea, 2Ji (*Treasure Island*), 3Ib, 4Gf (*Eve of St. Agnes*), 5Ka (*Jack and the Beanstalk*), 6Lg (*Hamlet*), 7Aj, 8Fc (*Secret Sharer*), 9Dh (*Grapes of Wrath*), 10 He (*Les Misérables*), 11 Cd (*Farewell to Arms*), 12 Bj (*Tom Sawyer*).

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Booked for Travel

David Butwin

A Gas of a Town

THE WORD one always heard about Vancouver was cosmopolitan. That was before Mayor Tom Campbell, Western Canada's answer to Spiro Agnew, opened fire on hippies, draft dodgers, and anyone else in the way, and so now the word you hear on the trail to Vancouver is up-tight. Well, I am happy to report that neither description goes very far toward capturing the essence of a city not yet a century old but much aware of its past.

Vancouver is one of those cities that still call themselves friendly, and I can agree. On the bus ride from the new airport, a route that cuts through pastureland only a few miles from town, the driver bantered with any passenger who cared to speak up, and there were many. By the time we were gliding down Granville Street past delicately carved hedges and shrubbery, sparkling with dew in the late autumn sun (one can't recall a lovelier airport approach to a large city), we were all carrying on like chatty old friends on a seagoing cruise. When a car nearly rammed us broadside, our driver sang out with a few choice British Columbian expletives, and half the bus followed suit.

An odd sight, at least to Eastern eyes, is the roadside phenomenon so common in Vancouver and for that matter everywhere else beyond the Hudson: hitchhiking. Minneapolis, Seattle, Vancouver—all the cities I visited on a late October journey were wide open to thumbers, more often than not young women alone or in pairs. Last summer, Mayor Campbell teed off on hitchhikers (among a series of victims that also included local youth hostels expressly set aside by the federal government), but the kids I met didn't seem too oppressed.

In fact it soon becomes obvious to the outsider that young people are doing all sorts of creative and entrepreneurial things in Vancouver—young people, I should add, with the capital to get started. And those with lesser means don't seem to be complaining much. Vancouver police are not the head-busting sort; if anything, they are mocked for their easygoing style of law enforcement. The city is seldom dry of drugs. "Hastings and Columbia is *the* corner," a hip but over-thirty-five Vancouverite told me. "You can't pass by without someone trying to lay pot or even heroin on you."

Vancouver was largely settled at the turn of the century, but it remains a last frontier, a final refuge for Canadians on the westward wing from the prairie interior and from the less temperate (both politically and climatologically) eastern reaches. The British Columbia coastline is blessed with notably mild weather, thanks to the shelter of Vancouver Island on one side and the soaring Coast Mountains on the other. I am sure the Japan Current has something to do with it, too; it usually does. Settlers have also descended in great numbers from Europe (especially Germany) and the Orient. Vancouver claims its Chinatown is second only in population to San Francisco's on the North American continent, and you might have to give the local Chinese, who arrived to build the Canadian Pacific Railway in the 1880s, first place for the variety of their cuisine. Every other restaurant declares in fiery neon: CHAR-BROILED STEAKS. SMORGASBORD.

There is scant French-Canadian representation and little Front de Libération de Québec action to speak of, but the gravity of the October separatist crisis was not lost on Canada's third largest city. The British Columbia government immediately ordained that any professor or instructor with FLQ connections would be dispatched, a move that made big waves in a city of universities, namely Simon Fraser and the University of British Columbia. A member of the conservative Social Credit Party admitted to me that his anything-but-liberal mind was slightly blown by the government's threat and also by Mr. Campbell's announced intention to capitalize on Prime Minister Trudeau's invocation of the War Measures Act by making a few arrests himself. "I consider that," said my right-of-center informant, "a very shallow, stupid statement."

So goes the battle in the up-tight city with the hang-loose people. Last summer, for another dichotomous example, while Campbell was trying to close up the hostels and shut off the hitchhikers, the with-it young people in Vancouver's West End slowly began to introduce nude bathing to two of the city's better known beaches, near UBC. "Everybody knew about it after a while," said a young married Vancouverite. "There it was right in the city, a nude beach: I used to go down there on my lunch hour and just watch. Some of our more concerned citizens reported it to the newspapers, but nothing ever happened."

On one point nobody in town will ever disagree: Few cities east or west of the moon can match Vancouver's natural setting. In fact, the natives talk so much about the close-by marvels of nature that you wonder if they spend a spare moment in the city itself. Technically, one needn't even cross the city limits to enter an urban wilderness called Stanley Park, a 1,000-acre tract of forest, zoo, lakes, cricket field, and—here a nod to the region's Indian heritage—a display of totem poles. Stanley Park, an easy stroll from the gleaming downtown office buildings, was put aside for safekeeping by the first act of the first city council in 1886, and hardly a twig of spruce or balsam has been touched since.

Vancouver is one of the skiing-est cities on the continent, and the happy fact is that while snow covers nearby peaks more than half the year, Vancouver may enjoy balmy coats-off weather in any season. The closest ski slope is Grouse Mountain—"only twenty minutes from doorstep to push-[redacted]

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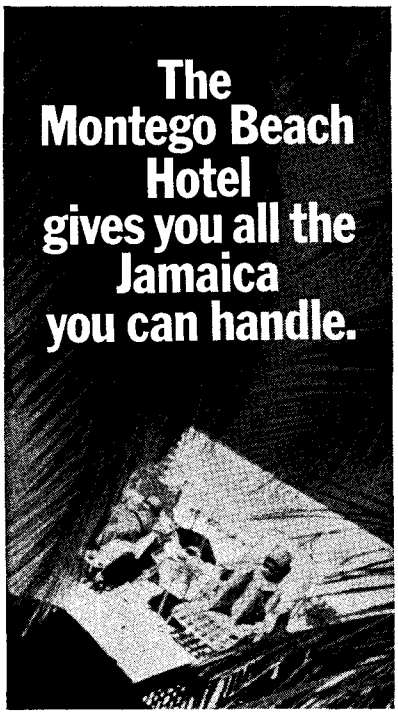

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according to one Vancouverite who makes the trip often. Seymour isn't much farther, and the challenging Whistler looms eighty miles inland in Garibaldi Provincial Park. From Vancouver, you drive to the foot of Grouse Mountain and then, whether intending to ski, dine, or merely gaze from the top, you board the fifty-passenger Skyride lift equipped with leather straps hanging from the ceiling, a touching sight for old subway riders.

The first snow had fallen the week before, and the Lions, Vancouver's twin peaks, wore crowns of powdered sugar. Rising above the landscape, almost touching the tips of green spruce and hemlock, one looked down on a harbor and city somewhat obscured by what our guide began to say was smog but amended quickly to haze. His first choice may have been right, for a recent absence of wind had left Vancouver with a three- or four-day deposit of unfiltered air, nothing for a New Yorker or Los Angeleno to complain about but something a more innocent populace might consider. On top, the air was brisk and piny, the slopes dotted with melting snow, and the view Cinemascopic from the Grouse Nest—a restaurant to which dressy citizens soar after dark in the big red lift.

Vancouver is trying to preserve its modest (in years) history, and the most notable development is Gastown, a Skid Road on the rise. Seattle and Vancouver, comparable in many ways, each claims to be the site of the first Skid Road (or Row), which Webster's Unabridged defines as both a "road along which logs are dragged to a landing," and a "district of cheap saloons, beaneries, flophouses, and employment agencies frequented largely by migrant workers, vagrants, and alcoholics." Until a year ago, sane residents didn't venture near these several sorry blocks lodged between downtown and the waterfront. Then a couple of wellborn young Vancouver businessmen looking for new ways to make money began to buy up chunks of Gastown, a dreary, decaying section named after a talkative saloonkeeper called "Gassy" Jack Deighton. Restaurants, shops, boutiques, import barns, even a few updated saloons were carved out of the blackened, brick buildings by young entrepreneurs, many of them naturalized Canadians come from Europe like twentieth-century Pilgrims.

Brendan Moss, an Irishman who also came seeking the Great Outdoors (he is president of the burgeoning British Columbia Mountaineering Club), led me through the revitalized district, lately sporting potted trees and English lampposts. Moss and his wife, a Canadian, opened the Dublin House at No. 7 Gaoler's Mews on the site of the old city jail. Across the way, a group of Kwakiutl Indians will soon take over an erstwhile bookie joint and sell their crafts.

One of Gastown's most ambitious promoters, Moss also owns the building in which the underground paper *Georgia Straight* is printed. "They've become almost Establishment in their flush of success, so now a newer paper, the *Yellow Journal*, which is Maoist in tone, has come along, and is considered deeper underground," said Moss. Gastown has become a strange mix of young/hip and old/dipso, and although panhandling is frequent on both sides, there appears to be no disputed ground. Low-rent rooming houses are being renovated so as not to drive the down-and-out from their roosts, and they will live side by side with various Vancouver cognoscenti who are busy these days decorating refurbished apartments in the long-forgotten district.

There is, of course, a touch of *kitsch* to Gastown, but it doesn't offend. On a late afternoon prowl, Moss and I stopped in at the Old Spaghetti Factory, a warehouse converted into a mass-volume spaghetti parlor by the three Pulos brothers who have opened similar places in Spokane and Winnipeg. For an extra kick, you can eat your spaghetti in a retired British Columbia Electric Railway Company tram car, set smack in the middle of the sprawling, high-ceilinged room. It's a family place, and at this early dining hour, kids were slopping up spaghetti and mooning at the freshly painted and decorated tram car, and barrels and pots and other appointments. In walked a tall, shuffling man in frock coat and top hat, carrying a black umbrella. He spoke briefly to Moss with a friendly slur, and when he weaved off, Moss identified him as "Ace" Aasen, the unofficial mayor of Gastown. "He's our biggest promoter," Moss said. "He's been a local legend for donkey's years, and we make sure he's fed and clothed and feeling good."

Later that night I got to see Mayor Tom Campbell in the flesh at Vancouver's first annual Oktoberfest in the Pacific National Exhibition Building, hard by the (believe it or not) Spiro-Tower, a 330-foot-high observation needle. Campbell, when he was introduced, received a scattering of jeers from the sausage-munching throng, but he said all the right things about Vancouver's German community and sat down to a warm applause. His hair wasn't short, and his suit wasn't particularly straight (someone had even described him as rather mod), and I stared into my beer mug, contemplating yet another mystery of our time.

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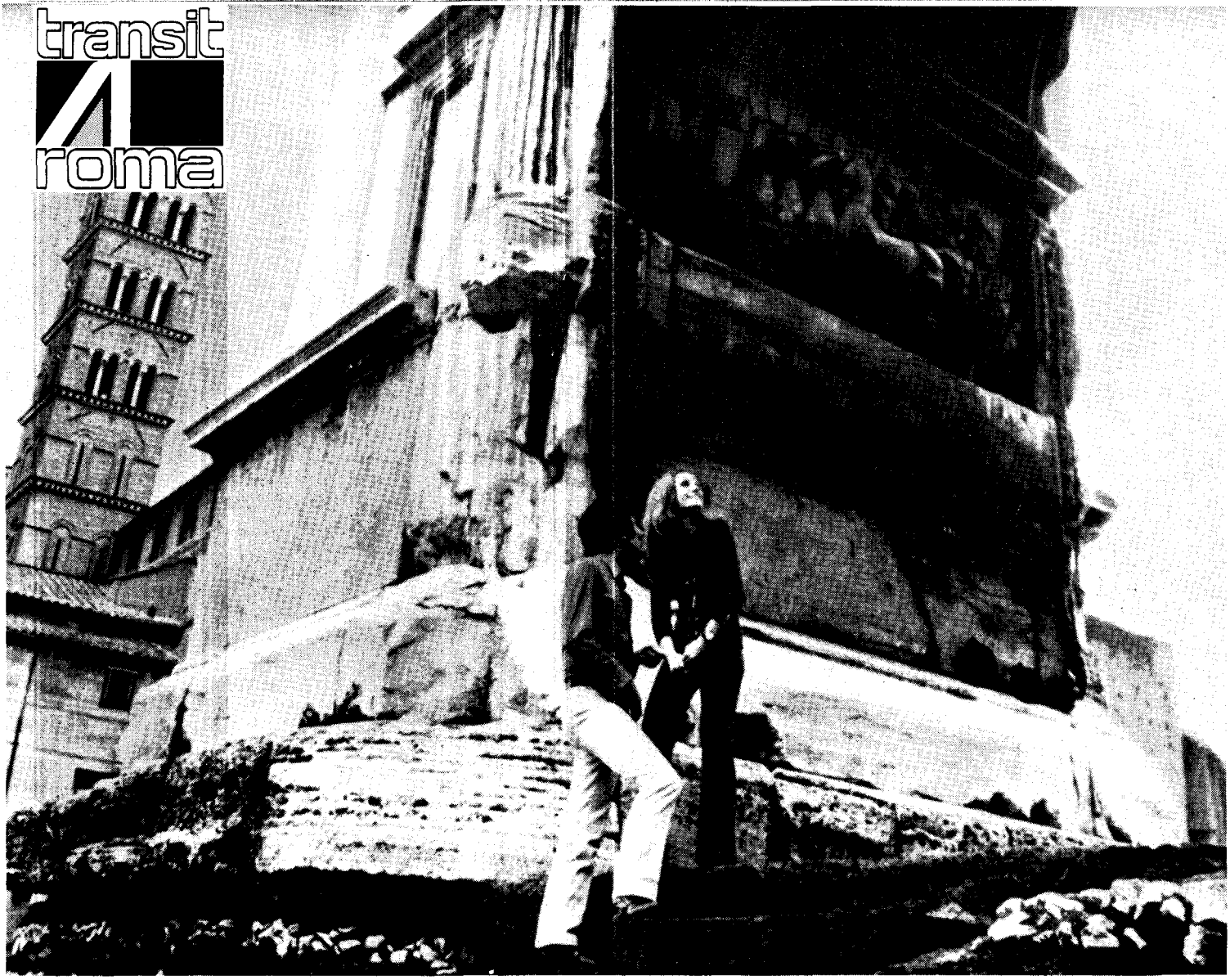

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Hungary Today

Continued from page 23

United States by 1950, when it began to compete seriously with radio. A network of relay stations covers the whole country; programing is varied and interesting. On Monday, the network employees' day off, Polish, Czech, and Russian films are shown, plus such highly popular American serials as *Zorro, The Saint,* and *Bonanza.*

Hungary is already faced with the complexities of a prosperous Eastern society. Demands, brought on by cultural, fashion, and travel opportunities, have risen faster than people's incomes. Another problem has been created by the considerable difference in the living standards of countryside and city. Two million Hungarians—one-fifth of the national population—now live in Budapest, and the city administration must cope with the issues of inadequate housing and transportation. A new subway was recently opened; by 1973, it will connect the outskirts of Buda and Pest, located respectively on the west and east banks of the Danube. People complain a lot—about not making enough money, about high prices and the difficulty of getting an apartment, which is especially tough on young people. But no one seems worried about the police coming at dawn, as in some other communist countries.

Last year, more than 200,000 people were issued passports for travel to the West. Not everybody can get one, although a new system permits a person to appeal when he is turned down. Because doctors are in short supply, they seem to have particular difficulty in getting a passport. With a passport one gets permission to take out a hundred dollars. People may go to the West once every three years, and preference is given to those who haven't been there yet.

Among the government's internal problems are technical inefficiency and low morale in many factories. The Hungarians, who have a joke for everything, ask: "Why don't our workers work harder?" Answer: "Because our ruling class never worked hard." The political leadership is also worried about the apathy of the young generation who show little interest in communist ideology and even less in its mythology. Some people think this attitude is the young generation's way of expressing its protest against the older people, whom they call "insincere." Young Hungarians certainly have their problems. There are so many good students that for every place at a university there are as many as ten candidates. Examinations are extremely difficult, and selection is now made solely on the basis of scholastic achievement. But even the lucky ones who make the university and finish their studies complain that progress in the workaday world is slow and that the rewards are in no relation to their efforts. Many would like to get away, but, being Hungarians, they know they would be homesick outside of Hungary.

Relations with the United States have improved somewhat since 1967 when an ambassador took over the Embassy in Szabadság Tér, which means Freedom Square. American diplomats have none of the difficulties they often encounter in other Eastern bloc countries. More than four hundred people, among them many leading Hungarian officials, attended this year's Fourth of July reception. The Embassy is still closely guarded by the police, presumably because of its lonely, nonpaying guest on the top floor, seventy-eight-year-old Cardinal Mindszenty. He has been there since 1956. A forgotten man, he is no longer talked about in Hungary. Neither is seventy-eight-year-old Rákosi, who returned from the Soviet Union, perhaps because he wanted to die in Hungary. (Even he may have felt that he was a Hungarian first.) He hoped that that no one would bring him to trial for his terrible crimes. No one did, but some powerful people must have objected to his being there, because Rákosi has been quietly sent "back" to exile in the Soviet Union. Hungarians are not vindictive people. They just want to enjoy life as much as possible. Why complicate matters? A skeptical Hungarian who speaks good English said to me the other day, "Such is life, and it's getting sucher."

"Now, madam, calm yourself. What makes you think you're getting obscene signals from outer space?"

WIT TWISTER #192

Edited by ARTHUR SWAN

The object of the game is to complete the poem by thinking of one word whose letters, when rearranged, will yield the appropriate word for each series of blanks. Each dash within a blank corresponds to a letter of the word.

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photograph this town,
The ladies _ _ _ _ _ _ _ _
among the young male Turks
And, if they plunk the odd
_ _ _ _ _ _ _ _ down,
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—A. S.

(*Answer on page 85*)

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Music to My Ears

Irving Kolodin

Why Pianists Leave Home; Trio, Orchestras

THE STAGE DOOR of Philharmonic Hall is just across the street from the new home of The Juilliard School in Lincoln Center, but a pianist can go around the world without making it from one to the other. Garrick Ohlsson's course was medium long, by way of Warsaw, but it was, in a sense, a shortcut, for when he arrived it was in the company of Eugene Ormandy and The Philadelphia Orchestra. This was an impromptu, unscheduled debut arranged for a mid-November concert when news of his success in the Warsaw International Competition came rocketing home barely a week before.

So much for the "hard news." The even harder news is that the twenty-two-year-old Ohlsson is no dewy-eyed schoolboy or gawky debutant (for all the 220 pounds on his six-feet-four-inch frame) but a highly accomplished artist whose emergence from obscurity is one more indication of the abundant pianistic talent in this country. He has extraordinary facility, rare pianistic power, and a refined kind of musicianship that are all to the credit of his teachers: Sascha Gorodnitzki, who took him at twelve; Vera Barabini, his current mentor; and the venerable Rosina Lhevinne, who coached him intermittently.

Doubtless there will be complaints that Ohlsson's Chopin (the same E-minor Concerto which was his "piece" in Warsaw) was far from conventional. It was big, it was broad, it was hearty in sound and robust in feeling. More's the credit to the Warsaw jury for perceiving through this exterior the inner grace and potent rhythmic feeling that must be at the heart of any valid Chopin. There was, at the outset, some suspicion that Ohlsson might be more pianistic muscle man than poet, more draughtsman than colorist. But his tendency to ergs rather than urge moderated when the initial pent-up impulse was spent, especially after Mason Jones had quieted the scene with his sumptuous playing of a horn solo. This acted to arouse a like-minded response from Ohlsson, whose sound became less forced, with a rounder, fuller vibrance. The Larghetto was thoroughly engaging in a manly way, the finale an attractive blend of brilliance and finesse. Those who wonder why pianists leave home have their answer in Ohlsson: in order to come home in triumph.

Just before the Ohlsson debut, the brothers de Pasquale brought honor to the great ensemble of which they are members with their expert performance of the string quartet part in Benjamin Lees's new concerto. Balancing such an ensemble, as the solo element, against an orchestra is one of the more difficult tasks a composer can undertake, for the many strings may well blanket the few. Lees is a superior craftsman, well able to define the grove from the forest and, while working out a steady pattern of rapid passage writing, capable of inserting a glint of melody here and there to illuminate the scene. It combined to make a fine evening of orchestral listening, which began with the Symphony No. 7 of Beethoven.

On the same evening the International Festival of Visiting Orchestras brought the Melbourne Symphony to the stage of Carnegie Hall for the first time, under the direction of the Dutch conductor Willem van Otterloo. Time permitted attendance only for the performance of Bartók's Dance Suite, which provided a sample of the orchestra's excellent discipline, enthusiasm for playing, and well-schooled ensemble. Tonally, the Melbourne Symphony lacks the richness that characterizes the best international orchestras, perhaps for want of the best stringed instruments. Indeed, the strings tend to take on the rather flat, non-vibrant sound of the wind instruments, which are technically well above average. Also heard was Thomas Christian in the Violin Concerto No. 6 of Paganini, the *Sun Music III* of Peter Sculthorpe, and Mussorgsky's *Pictures at an Exhibition.*

The second replacement with the New York Philharmonic for the late George Szell was Milton Katims, music director of the Seattle Symphony for a decade and a half, who thus had a long-sought opportunity to conduct the premiere orchestra of the city in which he was born. Katims gave convincing proof that he had every right to be where he was, with a musicianly, forthright, and penetrating performance of the Beethoven Symphony No. 8.

This was, alas, all that could be said of his individual part in this program, which was otherwise devoted to two piano concertos in which Gina Bachauer was the soloist (as compensation to an audience that had originally been promised three Beethoven concertos by Szell and Emil Gilels). A none too enlightened practice, it left Katims with one basket for all his eggs, some of which were cracked under the pressure thus induced to "make an impression." He should be reinvited, with a larger basket and fewer pianistic eggs. Miss Bachauer's Beethoven had a bigger, more percussive propulsion than strikes my ear as desirable, tending to distort the piano-orchestral relationship. Her way with the Prokofiev No. 3 was more attuned to its needs.

A crowded week in the concert halls was distinguished by an event that would be memorable in any circumstances: the first in the eight-part sequence of Beethoven programs by Eugene Istomin, piano; Isaac Stern, violin; and Leonard Rose, cello. As well as performing in their celebrated trio partnership, each string player plays a sonata or other major work with Istomin on each program.

It was a warmish, damp night in the middle of a week-long wet spell, such as sometimes afflicts string ensembles, but productive of an eager, attentive (and sizable) audience nonetheless. The afflatus that thus prevailed was abruptly deflated when the E string on Stern's violin snapped before four measures of the *Geister* Trio were sounded. But the mood was steadily, powerfully, and permanently reinstated as Stern, new-old violin in hand, rejoined his colleagues for a performance of surging eloquence and typical subtleties.

There was a complaining voice or two on behalf of the premise that Carnegie Hall is "too large" for "chamber music." Inasmuch as this "chamber music" embodies the use, in every work, of a modern concert grand, and neither Stern nor Rose is tonally underprivileged, the complaint is dubious at best. Indeed, the big hall enables all involved to function freely without inhibiting either themselves or their own, highly personal approaches to the music they play. This included, on this first occasion, two sonatas (Opus 30, No. 3, for violin; Opus 102, No. 2, for cello) and the *Kakadu* Variations for trio.

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SR Goes to the Movies

Hollis Alpert

I Never Sang for My Mama

THE LETTER from Carl Reiner, addressed to me personally, was in effect a notification that he, the director of *Where's Poppa?*, had changed the ending of the film as I had seen it. He went on to outline the nature of the new ending and invited me to see the film again—too late, by the way, to meet the deadline for this issue. I must admit to being bothered by his assumption that I would cheerfully want to sit through the film once more, knowing this time that it was all going to work out differently and that I would be happier because of it. In fact, when the letter came I was just about to communicate my distaste for *Where's Poppa?* with particular reference to one of the most obnoxious endings ever devised for a motion picture.

Nor had I seen the film in isolation. Instead, I was part of a crowd of some 1,500 invited guests at an advance showing held by United Artists. The ending had come as something of a surprise. I was about to say "shock," but who is there who could be shocked at what happens in movies these days? In the film George Segal is the custodian of a senile mother (Ruth Gordon) who somehow manages to keep her son tied to her in Oedipal bondage. Just at the moment he is about to break free and run off with the beautiful girl of his dreams he is once more tied up in apron strings. He races to the old people's home where he has placed his mother, bursts into her room, and there, to put it carefully, appears to have carnal knowledge of her.

Ticket buyers, I hasten to add, will not see this ending. They will see something more innocuous by far. But the situation created by Mr. Reiner, for me at least, is a tacky one. How am I to get that first ending from my mind? How am I to report on a movie that first began as a mordant comedy and that caused its creators, after its unveiling, to say "oops" and immediately change it around? Having gone so far as to string together several "sick" jokes, it seems to me they then lost the courage of their black humor and ingloriously copped out. Theirs is surely a queasy kind of boldness.

Mr. Reiner also bothers me in another way. For many years he amassed fortunes from television by providing the kind of comedy suitable for anyone over the age of three. He then moves into the more liberated realm of the cinema and shows us what he *really* thinks is funny: for instance, an idiot mother pulling Segal's pants down in front of his fiancée and smothering his behind with kisses; also, a brother of the "hero" running through a New York park, being robbed of his clothes by a sadistic gang of blacks, eventually being forced by that same gang to "rape a cop" who is in drag, and later being sent flowers by that same cop for the pleasure granted him. Sorry to put this kind of thing in print, but millions will presumably be made aware of all this far more graphically.

Worse than the obscenities provided by Mr. Reiner is the insensitivity to anguishing problems he and his coworkers reveal. But to go any further would be to enter the territory of the pathological.

With film comedy growing more outlandish by the hour, it is almost a relief to have a more traditional laugh-getter like *The Owl and the Pussycat* on hand. I'm still not convinced that Barbra Streisand is an actress, but she definitely is a personality and a performer, and she attacks her role as an oversexed but non-promiscuous hooker with such fierce energy that she all but bowls us over. Her co-star is George Segal, and this time his comic material is both more orthodox and rewarding. He may be that bewildered, bemused intellectual we've met before, but he does it with polish and accurate timing. Buck Henry's script doesn't manage to rid the story of all its theatrical contrivances, but his lines are often very funny, and Herbert Ross, who directed, makes sure they explode on the audience with regularity. As for the non-singing, non-dancing Miss Streisand, she can lay claim to being our premiere film comedienne, if only because she, at the moment, has literally no competition.

Quite safe, too, is *The Twelve Chairs*, which happens to be the writing and directing work of Mel Brooks, who was once associated with Carl Reiner, but whose wits are still very much about him. His story is set in post-Revolutionary Russia and deals with a search for some jewels stuffed in the seat of one of a set of twelve chairs. Madly covetous of the fortune is Ron Moody of *Oliver!* fame; also trying for it are Frank Langella and Dom DeLuise. All three are directed by Mr. Brooks at a pitch too high for complete comfort, although when directing himself as a liberated servant he is howlingly funny. Mr. Brooks pokes fun at revolutionary bureaucracy, cupidity, and greed, but with gentle, almost benign warmth. He has a heart, in other words, and also a bubbling well of comic talent. He needs to control his riotous instincts, though, and perhaps to show a little more respect for antique furniture.

"You are going to get stuck in a chimney."

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TV-Radio

Robert Lewis Shayon

Baiting the Giants

SENATOR BIRCH BAYH recently loomed giant-size on the closed-circuit TV screen of the Hotel Americana's Imperial Ballroom in New York. He was making a speech to about 1,400 luncheon guests attending the National Conference on Citizens Rights in Broadcasting (he was out on the pre-election hustings and unable to attend in person). Regrettably, the Senator's staff had let him down; he was generalizing, not very effectively, on the wrong subject to the wrong audience. The guests, liberal-Establishment and polite to the remote image of a respected Democrat senator, paid perfunctory attention.

My personal thoughts, put off by the communication gap, wandered off into private fantasy. What, I speculated, would have happened if ABC, CBS, and NBC had accepted the invitation of the organizers of the conference (the National Citizens Committee for Broadcasting) to participate in the morning and afternoon panel discussions devoted to "an unprecedented examination of the role of television in American democratic society"?

In an open-letter advertisement in *The New York Times*, the network presidents had been asked to attend. Messrs. Goldenson, Stanton, and Sarnoff didn't accept, but a number of "observers" from the networks were present.

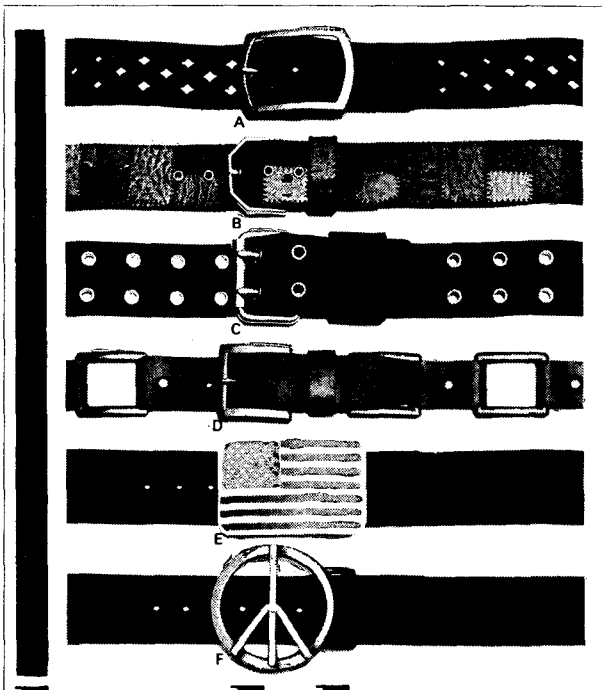
Had the network leaders appeared, of course, they would have invited, in their turn, a barrage of criticism, grievance, even invective from a highly vocal and articulate sample of intellectual and ethnic minorities in the United States, each with its own long list of private and communal expressions of outrage, frustration, and unmet needs. It would not have been pleasant for the corporate executives, but it would have been at least statesmanlike—the kind of statesmanship that has little appeal to corporate stockholders who see no reason for their employed managers to do anything in public except promote the corporate image. Such managers are compelled to endure public criticism at stockholders' meetings, but from a corporate viewpoint there is no persuasive reason to send them into hornets' nests whose entrances are honeyed with the scent of "dialogue with the public."

To the networks, the NCCB represents a tiny constituency. Similar fervent reformers have appeared on the horizon before and will do so again; individually, they are seven-day wonders with no real power base, no funds, and no stick-to-it qualities. They are amateurs who are pushovers for the corporate pros, well-heeled, practiced, and in business around the clock, with tested clout where it counts—not at cherries-jubilee luncheons, but in the corridors of the FCC and the halls of Congress.

Upon such reasoning, perhaps, the network managers declined; yet, one must always look for the flaw in the perfect syllogism. By their refusal to enter the dialogue, the networks may, indeed, have nurtured the chances of the NCCB to develop into a significant challenger. Their attendance would at least have indicated some responsiveness to a national constituency however small. Their absence demonstrated that networks, unlike local stations, are "home free" and utterly without legal responsibility to citizens who presume to speak for important segments of the national spectrum of viewers.

Had a comparable conference, with so prestigious a list of co-sponsoring national organizations (more than 100) and so impressive a group of participating speakers, been held in any local licensee's service area, he could not possibly have ignored it. Licensees are required by rule to initiate, at their own expense, substantive dialogue with all representative groups in their communities. Yet, here were the major networks, which, with their handful of owned-and-operated stations, make the viewing decisions for all American television homes, caught red-handed in a posture of disdain for whatever public the NCCB represents.

The NCCB organization, with 14,000 subscribers now, is planning to build a national constituency and to move from two years of rhetoric to action. If the networks were licensed, the NCCB could reasonably argue to potential supporters, they would have to dialogue. Once under the license gun, they would be amenable to negotiation (as local stations are proving to be). The way to accomplish all this is to build the NCCB. Until technology changes the giants, the NCCB may indeed be the most promising means of tempering corporate inflexibility with public dialogue.



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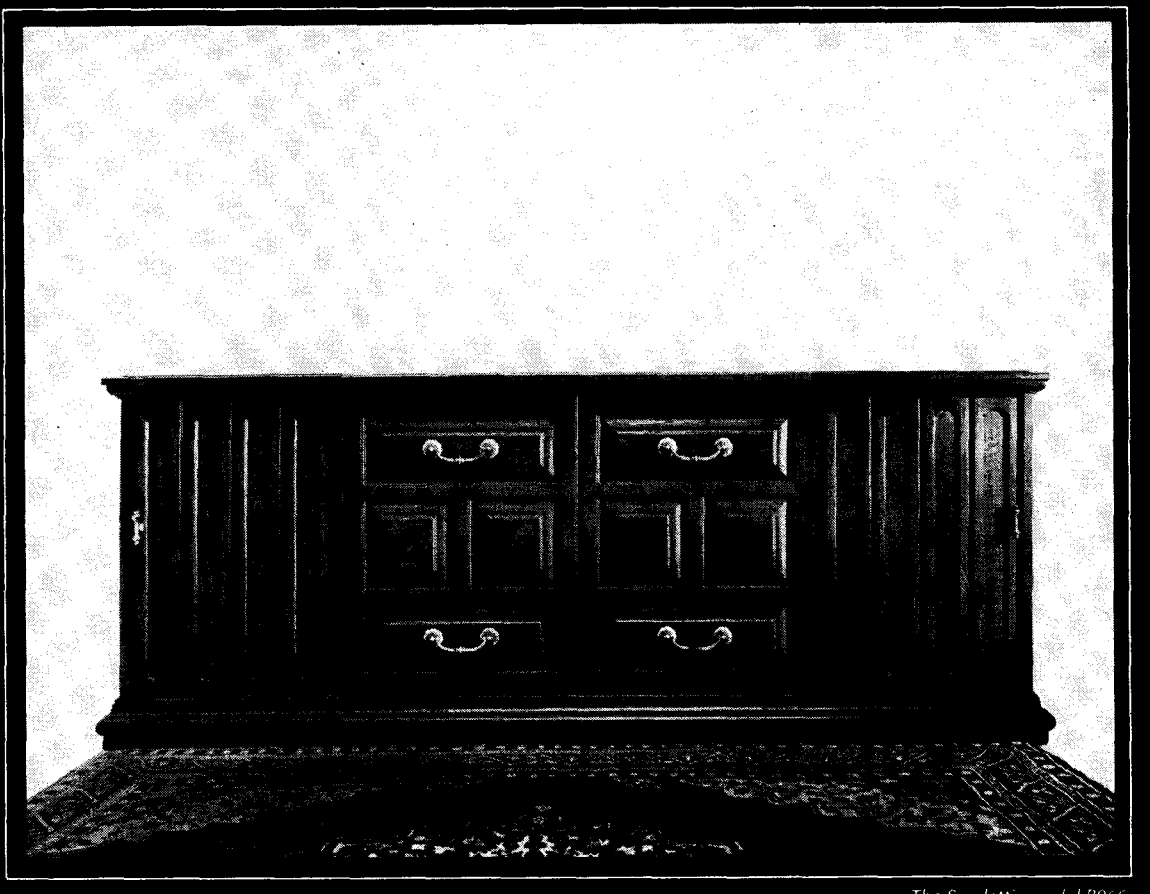

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—*United Nations*

The first concert ever in the U.N. Assembly Hall on October 24, 1954, during which Charles Munch conducted the Symphony of the Air and the Schola Cantorum in the "Ode to Joy" from Beethoven's Ninth Symphony.

BEETHOVEN IN RETROSPECT: 1770-1970

Beethoven endures and is venerated not only because of what he was, the greatest composer of music in all its forms the world has known, but of what he is: an indomitable example of the human spirit, persevering at his appointed tasks despite the most crushing handicap a man of his craft could suffer.

Though his achievements were monumental, his objectives were even greater—to lead man, through the power of his art, from hostility to harmony, from insularity to brotherhood. The time to celebrate the success of his striving has not yet come, but no such endeavor has been led by a more vibrant drum, inspired by so heartening a song.

It is among the marvels of his art that his music is known in corners of the Earth where even his name is not. During the most devastating war in history, one Beethoven phrase of four notes became an intelligible symbol of victory (because its rhythmic form . . . — was the same as the Morse Code "V") to millions who had no other means of communication. Another Beethoven phrase, embodying his setting of Schiller's "Ode to Joy," has become the symbol of the world's aspiration to peace.

In the concert halls of America, there has been some, but no extraordinary, emphasis on music by Beethoven in this year of the bicentenary of his birth on December 16, 1770. This is indicative not so much of a lack of interest, as of the high incidence of his music in every year, anniversary or otherwise. Those who had the good fortune to be students or young concertgoers in the year of the last notable Beethoven anniversary, when the 100th anniversary of his death was commemorated in 1927, will recall a larger number of ceremonials than there have been this time. New York, as well as other centers, was offered cycles of his symphonies and concertos, a festive tour of the sixteen quartets by the London Quartet, and sundry other individual enterprises. Internationally, a great committee was convened to meet in Vienna. Pablo Casals doubtless has some lively recollections of that assemblage, likewise Lotte Lehmann.

Here again, absence of such efforts is a sign not of retrogression but of progress. The commercial impulse, which was, subtly or otherwise, joined in 1927 with the purely cultural to stimulate interest in the history-making Beethoven recordings then coming into the market, is hardly necessary now (see page 67). So, if it is "business as usual" for Beethoven in this bicentenary year of his birth, that business continues to be astonishing, extraordinary, and unapproached in the lore of any other composer of art music.

One can regret an absence of enterprise where the rarer instrumental and choral works are concerned. Perhaps they will show themselves before the winter has passed. Whatever favor to this or that aspect of the repertory in particular circumstances, one thing is certain: Beethoven endures and is venerated.

—Irving Kolodin.

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BEETHOVEN IN RETROSPECT

England

by MARTIN COOPER

Maps by Doug Anderson

LONDON.

By far the greatest change that has come over Beethoven's image in this country during my lifetime (I was born in 1910) is due to the change in the Beethoven repertory. In a country that had no full-time opera house, for instance, and before the long-playing gramophone record, any real practical knowledge of *Fidelio* was limited to the tiny minority who could afford either to travel abroad or to buy tickets for the very rare performances given during the Covent Garden "seasons" in the summer months. Another handicap for the ordinary music lover's practical experience of Beethoven's music was the difficulty of hearing the works of Beethoven's last years performed. Chamber music concerts were very rare, particularly outside London, and the last quartets did not often figure in their programs. A performance of the *Missa solemnis* was a rarity (I heard my first as a student in Vienna in 1933), and even the Ninth Symphony constituted a musical "occasion." With the late piano sonatas I shall always associate the name of Artur Schnabel, who made his first appearance in London in 1928 and introduced me to these sonatas (and Schubert's) when I was a student at Oxford. Schnabel's was an intellectual's approach to Beethoven and left some things unsaid (what pianist does not?), but the fact was that for me and a great many of my generation in this country he opened the door to a Beethoven of which we had had little idea. For all but the fortunate few, born into a musical family and living here in London or in Manchester, Liverpool, or Birmingham, Beethoven had meant the symphonies (generally Nos. 3, 5, 6, or 7) and perhaps a dozen of the piano sonatas, with very occasional performances of the string quartets of Op. 18 or Op. 59. My own first introduction to "the Rasumovskys" was at celebrity concerts given by the Lener Quartet in the provincial town of Winchester, where I was a schoolboy, and these concerts were red-letter days.

The whole picture has, of course, been changed by the invention and perfecting of the long-playing gramophone record and by the activities of the British Broadcasting Corporation, whose "Music Programme" has made it easy for any connoisseur to obtain a remarkably wide knowledge of Beethoven's music. This knowledge may be deep as well as wide, if the radio listener chooses to provide himself with scores and to compare the different performances of, say, the string quartets or the piano sonatas that are to be heard over the air. It was very generally asked at the beginning of this year what need there could possibly be to celebrate the bicentenary of the birth of a composer whose works continue to form the backbone of the repertory. Last year's Berlioz centenary, it was said, provided an excellent excuse for performing works still unknown to the general public and never likely to win a permanent place in the repertory; but Beethoven? Was not too much of his music already taking up too large a space in our programs? What music of his could possibly be described as "undiscovered," unless it were at the same time not worth discovering?

It was a double attack, not on the face of it unreasonable, but the facts have provided answers, in both cases favorable to Beethoven's unique reputation. In the first place, it has been found easy to discover works not in the general repertory but well worth an occasional hearing—the first version of *Fidelio (Leonore)*, the *Cantata on the Death of Joseph II*, the Choral Fantasia, the two-piano version of the *Grosse Fuge*, and the oratorio *Christus am Ölberge*. Even more remarkable is the fact that performances of the symphonies and piano sonatas, the string quartets and the *Missa solemnis* continue to attract full houses, although these are staple repertory works that are performed throughout the year. Of course, the more experienced and discerning music lover needs to be reasonably sure of a fine performance, but it is unmistakably Beethoven that they want and not any fanciful or gimmick-ridden conductor's special "new" version. This was powerfully borne in on me at one of the five concerts in which Otto Klemperer has been conducting the New Philharmonia Orchestra in a complete cycle of the symphonies. That evening it was Nos. 4 and 5, and Klemperer's readings were the most sober, the most factual, the most literal that any purist could imagine. The only slight eccentricity was an unusually slow tempo for the slow movement of No. 5; and perhaps, by modern standards, for the finale of No. 4, which was presented not as a virtuoso piece but as a legitimate descendant of Haydn's good-humored, purling *allegro* movements. Yet, these historically anchored performances, in which not even the slightest concession was made to effect-seeking or novelty, held a full hall spellbound and earned the orchestra and the conductor an ovation at the end of the evening. There was a high proportion of young people in the audience, and I should guess that Beethoven's reputation is as high with this generation of music lovers as with earlier ones in this country, where the avant-garde is still a tiny minority of musicians.

The intellectual attitude toward Beethoven's music has, of course, changed with the whole cultural milieu. As Philip Barford put it in *The Music Review* of August 1965:

> A fascination with new media and with more searching methods of analysis has replaced the older tendency to explain music with reference to ideas and beliefs held by the composer. Just as the philosopher has lost interest in the traditional metaphysical systems and has found a new and vital task in the mathematics of thought, so the music critic has turned aside from the examination of meaning to a study of structure. The question of meaning does not arise. If a work is esthetically significant, there is no need to use too many words about it. Its significance can be illuminated by analysis.

Structural analysis, like the mathematics of thought, is a strictly professional interest that leaves the layman cold and uncomprehending. Both studies are invaluable within their limited field, which is, strictly speaking, mechanical—a concern with *how* men think or compose music. It may well be that the manner largely determines the matter, though this has not been satisfactorily demonstrated, and it might perhaps equally well be argued that the manner was in fact determined by the matter. Does, for instance, a composer instinctively choose, or invent, musical ideas that are suited to the kind of manipulation or development that is, for him, the art of composition? Or is his individual approach to composition determined by the kind of musical ideas that present themselves to him? Whichever is the case, Beethoven's music is perhaps unique in the degree to which it satisfies both the

(*Continued on page* 85)

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Italy

by WILLIAM WEAVER

MILAN.

In Rome, not yet the capital of Italy in the mid-1850s, a professional violinist named Tullio Ramacciotti formed a string quartet, which regularly gave recitals that included Beethoven, but the concerts—as chagrined musical historians report—were attended only by a few foreigners, and the programs were actually printed in French. Ramacciotti was succeeded by the violinist and conductor Ettore Pinelli, and the string quartet grew into a quintet with the arrival of the young pianist-composer-conductor Giovanni Sgambati, a pupil of Liszt and a great proselytizer of foreign music. After 1870 and the unification of the country, the quintet was taken up by Queen Margherita and became known officially as the Quintetto della Regina. The music-loving Queen sponsored complete cycles of Beethoven's chamber music at the Quirinal Palace and, after her widowhood in 1900, at the Palazzo Margherita (now the American Embassy).

After the first Roman performance of a Beethoven symphony in the Sala Dante, in December 1866, Liszt wrote to Bülow: "As to the musical novelties here, we have recently had *L'Africaine* and the first performance of the *Eroica*. For many people, both works are cut from the same cloth, and one music lover naïvely asked that the opera's final scene be added to the *Eroica* after the funeral march, since the tone and character of the two pieces are similar and mix well."

In 1873, a Turin concert group plucked up its courage and gave a whole Beethoven symphony (the First, in C major). The *Gazzetta Piemontese*'s review was discouraging: "If we may express our opinion frankly, we feel the result of yesterday's concert proves that the majority of our public is not yet prepared and ready to enjoy enthusiastically the severity of that music which is called classical. Beethoven's symphony was applauded with restraint."

Finally, in 1877, Turin made another stab at a full symphony, the Second; this time the performance was a great success. The public was finally ready—and not only in Turin. The following year, when the Ninth Symphony was performed here in Milan for the first time complete, and conducted by Franco Faccio (who conducted the first *Otello*), the *Gazzetta Musicale* wrote: "Maestro Faccio and the orchestra achieved the unbelievable. . . . Public and critics are still amazed. We expected not to understand anything, and instead we understood everything."

Oddly enough, the opera-loving Italians heard *Fidelio* years after all the symphonies had been performed in their country. In 1883, a German company, with the conductor Anton Seidl, visited Italy to perform Wagner and, almost incidentally, gave a performance of *Fidelio* at this city's Teatro dal Verme. In 1886, Beethoven's opera received its first Italian production, at the Teatro Apollo in Rome with Edoardo Mascheroni conducting (he later conducted the first *Falstaff*). The work was a quasi-failure. One reviewer wrote: "*Fidelio* can be staged in any theater as an artistic solemnity, as a gift that an intelligent and clever impresario wishes to give to the more select part of his public, but after three or four performances, it must step aside for a colossal opera like *I Puritani*, where every sector of the audience finds something about which to wax enthusiastic."

In fact, *Fidelio* was not given again until 1927—in Turin with Eva Turner and with Marinuzzi conducting—and, though Toscanini conducted it at La Scala the following season, performances remained rare until after the Second World War. Now it can be seen, in one or another of the Italian opera houses, almost every season, and as part of the Beethoven celebrations this year the first (1805) version of the work (*Leonore*) was performed over the Italian Radio, conducted by Erich Leinsdorf.

The *anno beethoveniano* (otherwise known as 1970) has been marked by celebrations and cycles of Beethoven performances in every city in Italy. The radio also presented, in installments, a somewhat souped-up dramatization of his life. It is ironic to think that a century ago, on the hundredth anniversary of the composer's birth, most of Beethoven's works had not been heard in Italy in public performance.

The Contributors

Martin Cooper is music critic of the London *Daily Telegraph* and author of the recent *Beethoven: The Last Decade*. William Weaver is a free-lance writer of American birth resident in Italy. H. H. Stuckenschmidt is Germany's foremost music critic. György Kroó, noted Hungarian critic, is professor at the Academy of Music (Budapest). Keisei Sakka of Tokyo is critic for several leading Japanese publications and frequent visitor to the West.

Hungary

by GYÖRGY KROÓ

BUDAPEST.

Beethoven's music has enjoyed unbroken popularity in Hungary since the beginning of the nineteenth century. Local advertisements of Beethoven publications date back to 1802; the first edition of the Opus 59 "Rasumovsky" Quartets reached Vienna and Pest simultaneously in 1806. *Fidelio* arrived at the Hungarian capital on May 6, 1816, within two years after the Vienna premiere. The history of performances of the Beethoven quartets goes back to 1827, and at just about the time when the young Berlioz became acquainted with the symphonies at the Habeneck concerts in Paris, Hungarian audiences could enjoy the same privilege at home. The Hungarian premiere of the *Missa solemnis* took place in June 1834, while the Violin Concerto was introduced in Pest—by Henri Vieuxtemps—in 1837. And the spread of his music was by no means limited to the capital; there is evidence of early performances of the Second, Third, and Fourth Symphonies in the small country town of Fáj in 1832. And exactly eighty years later, during his folkloric explorations, Zoltán Kodály was able to notate a variant of Beethoven's "Schweizer Lied" (1790) in the Transylvanian town of Gyergyószentmiklós.

The particular esthetic norms professed by the decade of 1945-55 in our country inhibited the Hungarian composer's fully embracing the fermenting influences of Beethoven's revolutionary spirit. While creative individuality temporarily gave way to academic imitation, the Beethovian *ideal* shone with unbroken brilliance. That era enthusiastically celebrated the plebeian elements in certain symphonies, the heroic ideal of the *Eroica*, the festive atmosphere of the Ninth, the "people's hero" ideal embodied in the figures of Coriolanus and Egmont, the freedom hymns radiating from *Fidelio* and the *Leonore* Overtures, the revolutionary outbursts in the *Pathétique* and *Appassionata*. It appropriated everything in Beethoven's music that echoed the message of the French Revolution and classic humanism. Thus, the political excesses of these years of the "personal

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cult" notwithstanding, Beethoven's music flourished.

And it is alive and well in Hungarian opera houses and concert halls today. The restudies under Otto Klemperer (who was a resident conductor in Budapest in the 1940s) of *Fidelio* and the nine symphonies set the valid modern standard for the performances of these masterworks. János Ferencsik, Hungary's outstanding Beethoven interpreter, conducts a full cycle of the master's symphonies every year, both in Budapest and in Martonvásár (once the estate of the aristocratic Brunsvik family, where Beethoven often visited). The Tátrai Quartet has already recorded all the Beethoven quartets. Recently, there have been Beethoven cycles presented by the Hungarian Radio, which included about eighty seldom heard and youthful works and virtually all the trios. The Hungarian Radio also organized a national Beethoven piano competition on the occasion of the bicentenary, and it is hoped that its winner, eighteen-year-old Zoltán Kocsis, will be a worthy successor to such famed Hungarian Beethoven interpreters as Bartók, Dohnányi, and Annie Fischer.

It is evident, too, that Beethoven's cultural torch will be carried on by the young composers as well. The new Hungarian school of composition that has emerged during the past fifteen years (Bozay, Durkó, Kurtág, Maros, et al.) is beginning to find its own way amidst its experimentations with new sounds and new techniques. Unquestionably, it has a stronger indebtedness to medieval and Renaissance sources, or to such "classic" twentieth-century figures as Bartók, Stravinsky, and Webern, than it does to Beethoven. The time for the traditional forms of the sonata and symphony may be gone forever. And yet, Beethoven's example has not lost its relevance.

—Translated by GEORGE JELLINEK.

—United Nations

U.N. day on October 24, 1967, is celebrated in the Hungarian Academy of Music under the direction of János Ferencsik.

Germany

by H. H. STUCKENSCHMIDT

BERLIN.

Shortly after the philosopher Oswald Spengler had announced the Decline of the West, Beethoven's 150th birthday was celebrated in 1920 in Berlin and in all major German cities with extended concert cycles and festive performances. In Spengler's pessimistic prognosis, the decay of artistic culture played an important part. After a few generations, he prophesied, Wagner would be just as forgotten as Beethoven, whom he called "the last great musical creator."

Like so many cultural philosophers, he was wrong. Already the young Wilhelm Furtwängler had appeared on the scene in 1922, to take over the direction of the Berlin Philharmonic Orchestra after Arthur Nikisch's death. Following a tradition that Hans von Bülow had established since 1886 in Hamburg and Berlin, Furtwängler made Beethoven's works the focus of his programs. Under his direction, the main symphonic works, overtures, and solo concertos were heard regularly in Berlin. The *Eroica*, the Fifth, and the Ninth Symphonies were particularly suited to his ecstatic temperament, and they received preferential billing on his programs. One could hear the Fifth conducted by him every year. Furtwängler liked making music with great soloists. Thus, violinists such as Adolf Busch, Fritz Kreisler, and Jacques Thibaud played the Violin Concerto, and pianists such as Eugen d'Albert, Edwin Fischer, and Wilhelm Backhaus the piano concertos, particularly the G-major and E-flat-major. Among the overtures, the third *Leonore* was particularly dear to him because of its dramatic character, and also the *Consecration of the House*, *Egmont*, and *Coriolan*. However, the Triple Concerto was greatly neglected.

Imperceptibly, Furtwängler thus became the leading personality of the Beethoven cult in Berlin, as well as in Leipzig, Frankfurt, and Mannheim. It reached its climax during the 100th anniversary of Beethoven's death in 1927. But, with the number of Beethoven performances, there also developed an increasing critical attitude. Probably as a reaction against the hero worship of the Wilhelmian epoch and of the First World War, the younger generation of those days was skeptical of pathos and romanticism. Beethoven, to them, was the very essence of romantic pathos. When the *Berliner Tageblatt*, then one of the leading German dailies, sent out a questionnaire to leading musicians, there were, in addition to enthusiastic replies, those such as Paul Hindemith who had their reservations. I myself suggested in the *Weltbühne* to honor Beethoven by a day without music.

But Beethoven's music continued to exert its impact in depth as well as in width. In those years of the Twenties the Ninth Symphony became a symbol of socialist and democratic attitudes. It had been the aristocratic democrat, Hans von Bülow, who had introduced to Berlin the famous two performances of the giant work on one evening, and it was the Socialist People's Theater that celebrated the advent of the new year with a performance of the Ninth Symphony.

In the Weimar Republic of 1918 to 1932, Beethoven's chamber music was cultivated even more than his orchestral works. There were, at that time, in addition to a great many provincial ensembles, three string quartets of international reputation in Germany that presented entire cycles of Beethoven's chamber music. These were the Klingler Quartet, which carried on the great tradition of Joseph Joachim; the Busch Quartet; and the Wendling Quartet. In addition, there were guest appearances of the Budapest String Quartet and of the Rosé Quartet from Vienna. Chamber music with piano was also constantly performed. The pianist Artur Schnabel and the violinist Carl Flesch presented concert cycles with the violin sonatas. The piano trios, the string trios, and the cello sonatas with piano could be heard regularly.

This was also the time of pianists who specialized in Beethoven and appeared in large German cities every year with programs of his works: Eugen d'Albert, Frederick Lamond, Conrad Ansorge, Wilhelm Kempff, and Edwin Fischer. Even when they were of Scottish or Swiss descent they found their largest and most appreciative public in Berlin, Munich, Cologne, Frankfurt, Hamburg, and Leipzig.

Finally, at that time there still lived the members of a profession that today is all but extinct in Germany: the concert and oratorio singer. A soprano like Lotte Leonard never appeared on an operatic stage, but made her European reputation as a soloist in the Ninth Symphony and the *Missa solemnis* (as well as in oratorios and Passions by Haydn and J. S. Bach). Up to the Thirties Ludwig Wüllner cultivated Beethoven's songs as exercises performed at ceremonial occasions or to offer a very intellectual type of

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singer a highly dramatic trouser part.

And today? The situation in concert life has changed radically; not, however, only as far as performances of Beethoven's works are concerned. The position of *Fidelio* in the repertory of the German opera houses has remained almost constant. It is again the "representative" opera after it had been pushed aside during the Hitler regime by Wagner's *Die Meistersinger*. When the City Opera in the English sector of Berlin was reopened in 1945, *Fidelio* was performed under the conductor Robert Heger. Four years later, the stage director Heinz Tietjen, the conductor Ferenc Fricsay, and the designer Emil Pretorious presented a new festive production. The Vienna Opera, of course, reopened after its reconstruction (1955) with Beethoven's opera under Karl Böhm, with Tietjen as stage director.

In the programs of the traditional German orchestras in Berlin, Cologne, Munich, and Leipzig, the number of Beethoven symphonies remains dominant. Herbert von Karajan performs them during each season as frequently as did Furtwängler. But the selection of the works has changed. In his programs, the symphonies with even numbers—2, 4, 6, and 8—are holding the balance over the more famous symphonies, *Eroica*, 5, and 9.

To perform the Ninth Symphony at year's end has become the custom of the Berlin Philharmonic, as it has in most German cities since 1946. But other Berlin orchestras also have adhered to this practice, and in 1956 there were three performances of the "Choral" Symphony at the end of December in West Berlin and one in East Berlin with the State Orchestra of the Opera House Unter den Linden. Karajan had taken over this ritual from Furtwängler but discontinued it in 1966. Only this year, following strong public demand, has he restored it.

The solo concertos for violin and piano are just as popular with the public now as they were fifty years ago. The Triple Concerto, however, is less frequently played than in the past; only recently has it acquired a new luster, perhaps a little beyond its artistic value, through a recording under Karajan with three Soviet soloists, David Oistrakh, Sviatoslav Richter, and Mstislav Rostropovich. While the Third *Leonore* has found a strong rival in the Second, the *Consecration of the House*, once so popular, is not much in demand today.

The *Missa solemnis* has been performed regularly in Germany wherever there are large, ambitious choral groups. This has not changed. But other sacred works of Beethoven have risen in public favor, such as the Mass in C, which not only is performed by German conductors but has been played by Carlo Maria Giulini with the Berlin Philharmonic. A complete performance of the *Egmont* music was also one of the events of the recent past.

—Translated by HANS W. HEINSHEIMER.

Japan

by KEISEI SAKKA

TOKYO.

Beethoven's centenary has been celebrated three times: his 100th anniversary in 1870, the centenary of his death in 1927, and his 200th anniversary to be celebrated this year. However, it is very doubtful that there were any Japanese who had heard of Beethoven a hundred years ago.

A music research department was founded in the Education Ministry of Japan in 1879, which invited Whiting Mason from the United States as music teacher. This office later developed into the Music Academy and introduced Western music in the primary schools. Thus, Western music has been taught in Japan for nearly a century.

All Japanese born in this century know the name of Beethoven. This is because the story of the *Moonlight Sonata* was introduced in the national primary school reader. However, as there were no orchestras, they could only listen to symphonies on records. In 1924, the Ninth Symphony was performed for the first time at a concert within the Music Academy premises.

Even at the centenary of his death in 1927, the Beethoven fever was not very high. Elementary knowledge of music was insufficient, and the number of fans was not very large. The Asahi newspaper chain presented two or three centenary concerts at its small auditorium, but there are probably only a few who can remember those performances.

Since the Second World War, the standard of music in Japan has improved greatly together with the nation's almost miraculous economic growth. Beethoven, along with Mozart, is the most loved composer among the general musical public. This fact is clearest on looking at this year's music schedule. Among these are programs that have been planned and prepared for more than two years. As a prologue, a Beethoven exhibition on quite a large scale was held in Tokyo and Osaka in October and November of 1967.

The Osaka International Festival Society was the sponsor of this exhibition. A Beethoven expert entrusted with its planning succeeded in borrowing about 200 items of Beethoven's original manuscripts, portraits, pictures, and other mementos from both East and West Germany, Austria, Paris, and London. These filled the glass cases and walls of a space of 1,000 square meters in the Central Museum, which was the site of the exhibition in Tokyo. In addition, the same style of old fortepianos (Erard and Broadwood) used by Beethoven and the actual-sized copies of statues by Zumbusch (Vienna) and Weigl (Heiligenstadt) were also displayed. The response to this exhibition was quite large; there were two to three thousand visitors a day in the beginning, but one Sunday about four weeks after the opening recorded 11,000.

The Beethoven activities during the year 1970 of every orchestra, broadcasting station, record company, and music publisher are very numerous. First the Yomiuri newspapers will sponsor the performance of nearly all of Beethoven's piano works, chamber music, lieder, orchestral, and religious music, and his opera during forty-three evenings from January to December. The five orchestras in Tokyo will perform at least all nine symphonies in series. The NHK Symphony Orchestra, under the baton of Wolfgang Sawallisch, and the Berlin Philharmonic Orchestra conducted by Karajan at the Osaka Festival have already finished performing the series of all the nine symphonies. The pianist Wilhelm Kempff performed all the thirty-two piano sonatas and five concertos this spring. The 2,300 seats were all sold out each evening. The Japanese pianist Noboru Toyomasu has already concluded the series of the same program, and there are countless other concerts commemorating Beethoven's anniversary.

The most competition can be seen among the record companies. Toshiba-Angel has been building a series on biographical and academical lines for the past three years by asking EMI of London to record works that hitherto have not been recorded, and making a subscription series of eighty-seven LP records (a few played by Japanese artists). This series is beginning to sell well to the joy of those who conceived the plan. It is said that EMI, which did not show much interest in the requests

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from Toshiba until now, completely co-operated in this plan. The sale of the first installment of the series, the five piano concertos by Gilels-Szell, is off to a favorable start.

The audience for classic performances and records in Japan consists mainly of students and the young generation. Most of them seem to enter the world of classic music through Beethoven. The reason for this is that besides being deeply moved by the music itself, their interest is roused by the life of Beethoven filled with suffering. There are many who enter through *Für Elise* and the *Moonlight Sonata,* while most of them usually go through the steps of *Destiny* (Fifth Symphony), the Ninth, *Eroica,* and *Pastoral.* However, when it comes to buying a record of the Fifth Symphony at a record shop and being asked whose conducting is preferred, a fan not well versed in such matters will become confused and feel awkward. This may be another reason for the astronomical number of the numerous *sets* of Beethoven's works being bought this year.

In conclusion, the Beethoven cult in Japan has been flourishing since half a century ago and is seemingly becoming even more active in the Beethoven year of 1970. There were eighty-eight books (both in Japanese and translated from other languages) concerning Beethoven in 1956, but the number of Beethoven works published in the past fourteen years must have more than doubled. The work of Robert Bory and the volume of large-sized illustrations edited by J. Schmidt-Görg have been reprinted in Japanese this year. Also, the Japanese edition of the deluxe new work of H. C. Robbins Landon is being prepared for publication in Japan at the same time as the original. The facsimile of Beethoven's letters and the "Heiligenstadt Testament" have been printed many times, but, this year, the publication of musical facsimiles, starting with the *Moonlight Sonata,* is being planned.

A head of Beethoven surmounted by a laurel wreath decorates a Tokyo coffee house-discothèque.

The Beethoven Literature and How It Grew

1827

Hoffmann, E.T.A.: *Beethoven's Instrumental Music.* Berlin, Reimer. The famous phantasiast and original of the Contes d'Hoffmann was one of the earliest of perceptive Beethoven critics.

1838

Gardiner, William: *Music and Friends or Plesant Recollections of a Dilettante.* London. Gardiner prided himself on having brought the first music of Beethoven to England: The String Trio in E flat (Op. 3) in 1794.

Griepenkerl, W.R.: *The Music Festival or The Beethovians* (a novel). Leipzig, Wigand.

Wegeler, Dr. F.G. and **Ries, Ferdinand:** *Biographical Notes on Beethoven.* Coblenz, K. Bädeker. Beethoven's Bonn friend and physician, Wegeler, collaborated with Ries, the composer's pupil, on one of the earliest source books.

1840

Schindler, Anton: *Ludwig van Beethoven, a Biography.* Münster, Aschendorff. No man may be a hero to his valet, but Schindler, who was Beethoven's man-of-all-work, venerated his employer. Subsequent editions (see especially 1966) have corrected most of the errors in the original.

Wagner, Richard: "A Visit with Beethoven." Paris, *Revue et Gazette musicale de Paris,* 1840. Believable fiction.

1841

Schindler, A.: *The Life of Beethoven.* Translated by Ignace Moscheles. London.

1844

Berlioz, Hector: *A Musical Journey Through Germany and Italy.* Paris, Labille.

1846

Wagner, Richard: "About Beethoven's Ninth Symphony." Dresden, *Dresdener Anzeiger,* March 24, 31, and April 2, 1846. Another instance of Wagner's insight into one of his favorite subjects.

1850

Czerny, Carl: *About the Correct Performing of All Beethoven Works for Piano Alone.* Vienna, Spina.

1851

Nottebohm, Gustav: *Thematic Index of All Printed Beethoven Works.* Leipzig, Breitkopf & Härtel.

1852

Lenz, Wilhelm de: *Beethoven and His Three Styles.* St. Petersburg, Bernard.

Berlioz, H.: "Beethoven and His Three Styles" (a critical review of Lenz's pioneering book). Paris, *Le Journal des Débats,* August 11, 1852.

Wagner, R.: "Report on the Performance of Beethoven's Ninth Symphony in 1846, and an Analysis of Beethoven's Heroic Symphony." Leipzig, *Neue Zeitschrift für Musik,* Vol. 37.

1853

Wagner, R.: "Programme to the Ninth Symphony of Beethoven." Boston, *Dwight's Journal of Music,* Vol. 2. This is probably the first publication in the U.S. of a prose work by Wagner.

1857

Oulibicheff, Alexandre: *Beethoven—His Critics and His Annotators.* Leipzig, Brockhaus; Paris, Gavelot.

1858

Elterlein, Ernst von: *Beethoven's Symphonies According to Their Ideational Content, with Special Consideration for Haydn, Mozart, and the Symphonists of a Younger Generation, for Friends of the Musical Art.* Dresden, Brauer.

1859

Marx, A.B.: *Ludwig van Beethoven: Life and Works.* Berlin, Janke.

1860

Schindler, A.: *Biography of Ludwig van Beethoven* (third, newly revised and enlarged edition). Münster, Aschendorff.

1862

Berlioz, H.: *A travers chants.* Paris, Michel Lévy.

1864

Nohl, Ludwig: *Beethoven's Life.* Vienna, Markgraf & Müller.

1865

Nottebohm, G.: *A Beethoven Sketchbook.* Leipzig, Breitkopf & Härtel. First discussion in print of his musical ideas.

Thayer, Alexander Wheelock: *A Chronological Register of the Works by Ludwig van Beethoven.* Berlin, F. Schneider.

1866

Thayer, A.W.: *Ludwig van Beethoven's Life,* Vol. 1. Berlin, F. Schneider. The Harvardian who became Beethoven's most devoted biographer did not live to see the fulfillment of his work decades after the appearance of this initial volume.

1870

The 100th birthday of Beethoven was celebrated in the entire cultural world.

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Among the principal publications were:

Jahn, C.F.: *Ludwig van Beethoven—the Man and the Artist.* Elbing, Neumann-Hartmann.

Wagner, R.: *Beethoven.* Leipzig, C.W. Fritzsch.

1872

Wagner, R.: *Beethoven.* Translated by Albert R. Parsons. Boston, Lee & Shepard.

Thayer, A.W.: *Ludwig van Beethoven's Life,* Vol. 2. Berlin, W. Weber.

1874

Breuning, Dr. Gerhard von: *Aus dem Schwarzspanierhause.* Vienna, L. Rosner. A childhood friend of Beethoven's in Bonn, Dr. Breuning recalled in these memoirs much that only he observed in later years.

1877

Thayer, A.W.: *A Critical Contribution to the Beethoven Literature.* Berlin, W. Weber.

1879

Thayer, A.W.: *Ludwig van Beethoven's Life,* Vol. 3. Berlin, W. Weber.

1880

Nohl, L.: *Beethoven As Seen By His Contemporaries.* London, W. Reeves.

1885

Helm, Dr. Theodor: *Beethoven's String Quartets.* Leipzig, C.W. Fritzsch.

Wagner, R.: *Program of Beethoven's Quartet in C-sharp minor.* Leipzig, Breitkopf & Härtel. A reprint of the comment Wagner wrote in the mid-1850s.

1890

M. T(enger): *Beethoven's Immortal Beloved.* Bonn, P. Neusser. Apparently the first exhaustive investigation of a mystery that has continued to elude satisfactory solution.

1891

Kalischer, Dr. Alfred Christlieb: *Beethoven's Immortal Beloved—Giulietta Giucciardi or Therese Brunswick?* Dresden, R. Bertling.

1895

Harding, H.A.: *Analysis of Form as Displayed in Beethoven's 32 Piano-forte Sonatas.* London, Novello & Co.

1896

Grove, George: *Beethoven and His Nine Symphonies.* London, Novello & Co. The great fundamental study in English, still in print today.

1897

Erlich, H.: *The Ornamentations in Beethoven's Piano Works.* Leipzig, Steingräber.

Reinecke, Carl: *Beethoven's Piano Sonatas.* Leipzig, Gebr. Reinecke.

1900

Grove, G.: *Beethoven and His Symphonies* (third, revised edition). London, Novello.

A "New" Beethoven Sketchbook

Latest addition to the long bibliography enumerated here is the famous "Kafka" Sketchbook, just announced for publication on the December 16th birth date by the Columbia University Press. As is well known to Beethoven enthusiasts, the composer habitually made sketches of his works in progress. Many of these have been preserved and several have been issued in facsimile; but the "Kafka" Sketchbook (named for the Viennese pianist and composer Johann Nepomuk Kafka, who originally owned the material) is unique in covering the period between 1786, when Beethoven was still a student in Bonn, and 1798, when he had begun to make a name for himself in Vienna.

The material has been admirably assembled for publication in London by the Trustees of the British Museum (where the originals now repose), with the cooperation of the Royal Musical Association, and edited with exhaustive attention to detail by Joseph Kerman. The two end-opening volumes, each of well over 200 pages, resemble folios of duet-piano music. They are beautifully, durably printed and bound to withstand long usage. The Columbia University Press's price is $75 per set until March 15, 1971, when the price will go up to $87.50. —I. K.

Thayer, A.W.: *Ludwig van Beethoven's Life,* Vol. 1 in German translation. Leipzig, Breitkopf & Härtel.

Hirschfeld, Robert: "Gustav Mahler and Beethoven's Ninth Symphony." Vienna, *Abendpost,* February 23, 1900.

1901

Weingartner, Felix: *The Symphony After Beethoven.* Leipzig, Breitkopf & Härtel.

1903

Grove, G.: *Beethoven and His Nine Symphonies.* Dutch translation. The Hague, G.H. van Eck.

1904

Mason, Daniel Gregory: *Beethoven and His Forerunners.* New York, Macmillan.

1905

Kerst, Friedrich: *Beethoven, the Man and the Artist, as Revealed in His Own Words.* English translation and additional notes by Henry Edward Krehbiel. New York, B.W. Huebsch; also Dover Publications. Pithy and pertinent. In print.

1906

Grove, G.: *Beethoven and His Nine Symphonies.* German translation. Leipzig, Breitkopf & Härtel.

Weingartner, F.: *On the Performance of the Beethoven Symphonies.* Leipzig, Breitkopf & Härtel. The basic text on the subject.

Kalischer, Dr. A.C.: *Beethoven's Collected Letters.* Berlin-Leipzig, Schuster & Löffler.

Prod'homme, J.G.: *Beethoven's Symphonies.* Paris, Delagrave.

1907

Thayer, A.W.: *Ludwig van Beethoven,* Vol. 4. Edited by Hugo Riemann. Leipzig, Breitkopf & Härtel.

Weingartner, F.: *On the Performance of Beethoven's Symphonies.* English translation by Jessie Crosland. Leipzig, Breitkopf & Härtel.

1908

Thayer, A.W.: *Ludwig van Beethoven,* Vol. 5. Edited by Hugo Riemann. Leipzig, Breitkopf & Härtel.

1909

Rolland, Romain: *Beethoven.* Paris, E. Pelletan.

1910

Thayer, A.W.: *Ludwig van Beethoven,* Vol. 2 (1796-1806). Edited and annotated by Hugo Reimann. German translation by Hermann Deiters. Leipzig, Breitkopf & Härtel.

Thomas-San-Galli, W.A.: *Beethoven and the Immortal Beloved.* Munich, Wunderhorn-Verlag.

1911

Bekker, Paul: *Beethoven.* Berlin-Leipzig, Schuster & Löffler. Well written, well reasoned.

Indy, Vincent d': *Beethoven: A Critical Biography.* Paris, H. Laurens.

Thayer, A.W.: *Ludwig van Beethoven,* Vol. 3 (1807-1816). Edited and annotated by Hugo Reimann. German translation by Hermann Deiters. Leipzig, Breitkopf & Härtel.

1913

Weingartner, F.: *The Symphony After Beethoven* (third, completely revised edition). Leipzig, Breitkopf & Härtel.

Nottebohm, G.: *Thematic Index of the Printed Works by L. van Beethoven.* Reissue with *Bibliotheca Beethoveniana* by E. Kastner. Leipzig, Breitkopf & Härtel.

1914

Ludwig, Emil: *The Artist.* Berlin, S. Fischer.

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Beethoven-Schenker: *A Commentary to the Last Five Sonatas.* Vienna, Universal Edition.

1916

Thomas-San-Galli, Dr. W.A.: *Beethoven Letters.* Halle, Hendel.

1921

Thayer, A.W.: *Ludwig van Beethoven's Life.* In English. Edited by H.E. Krehbiel. New York, G. Schirmer. A historic breakthrough for scholars, students, and mere devotees. The first English version of Thayer.

1924

Nottebohm, G.: *Two Beethoven Sketchbooks,* described and partly reprinted. Reissue with a preface by Paul Mies. Leipzig, Breitkopf & Härtel.

1925

Schiedermair, Ludwig: *The Young Beethoven.* Leipzig, Quelle & Meyer.

1926

Sonneck, Otto G.: *Beethoven: Impressions of Contemporaries.* New York, G. Schirmer.

1927

Newman, Ernest: *The Unconscious Beethoven.* New York, Alfred A. Knopf, Inc. Reissued in 1970.

Sonneck, O.G.: *The Riddle of the Immortal Beloved.* New York, G. Schirmer.

Sullivan, J.W.N.: *Beethoven: His Spiritual Development.* New York, Alfred A. Knopf.

1928

Marliave, Joseph de: *Beethoven's Quartets.* Reissued 1961, New York, Dover Publications.

Huxley, Aldous: *Point Counterpoint.* New York, Doubleday, Doran & Co. (Modern Library, 1933; Avon Paperback, 1957). This outstanding novel has much to do with Beethoven's music, especially his A-minor Quartet (Op. 132).

1929

Rolland, Romain: *Beethoven the Creator.* Translated by Ernest Newman. London, Victor Gollancz, Ltd.; reissued by Dover Publications, New York, 1964.

Schauffler, Robert Haven: *Beethoven, the Man Who Freed Music.* New York, Doubleday, Doran & Co.; reissued by Tudor Publishing Co., New York, 1955.

1931

Tovey, Donald Francis: *A Companion to Beethoven's Pianoforte Sonatas.* London, The Associated Board of the Royal Schools of Music.

1932

Bekker, P.: *Beethoven.* London, J.M. Dent & Sons.

1933

Pryce-Jones, Alan: *Beethoven.* London, Duckworth.

1935

Herriot, Edouard: *The Life and Times of Beethoven.* New York, Macmillan.

1937

Squires, Paul C.: "The Problem of Beethoven's Deafness." *The Journal of Abnormal and Social Psychology,* Vol. 32.

1938

Blom, Eric: *Beethoven's Pianoforte Sonatas Discussed.* New York, E.P. Dutton.

1942

Abraham, Gerald: *Beethoven's Second-Period Quartets.* London, Oxford University Press, "Musical Pilgrim" Series.

1943

Burk, John N.: *The Life and Works of Beethoven.* New York, Random House. Excellent, compact text on its subject.

Ludwig, Emil: *Beethoven: Life of a Conqueror.* New York, G. P. Putnam's Sons.

Schünemann, Georg, ed.: *Beethoven's Conversation Books,* Vols. 1-7. Berlin, M. Hesse.

1945

Tovey, Donald Francis: *Beethoven.* London-Toronto-New York, Oxford University Press.

1947

Mason, Daniel Gregory: *The Quartets of Beethoven.* New York, Oxford University Press.

1951

Hamburger, Michael, ed.: *Beethoven: Letters, Journals, and Conversations.* London, Jonathan Cape, Reissued in paperback, 1966.

1953

Misch, Ludwig: *Beethoven Studies.* Norman, University of Oklahoma Press.

1954

Sterba, Editha and Dr. Richard: *Beethoven and His Nephew.* New York, Pantheon.

1955

Kinsky, Georg: *The Works of Beethoven.* Edited by Hans Halm. Munich-Duisburg, G. Henle. A magnificently inclusive, beautifully printed extension and completion of the effort originally undertaken by Gustav Nottebohm.

1956

Nettl, Paul: *Beethoven Encyclopedia.* New York, Philosophical Library.

Forster, Walther: *Beethoven's Illness and Its Evaluation.* Wiesbaden, Breitkopf & Härtel.

1957

MacArdle, Donald W. and Misch, Ludwig: *New Beethoven Letters.* Norman, University of Oklahoma Press.

1959

Steichen, Dana: *Beethoven's Beloved.* Garden City, N.Y., Doubleday.

1960

Thayer, A.W.: *The Life of Beethoven.* Edited by Elliot Forbes. Princeton, Princeton University Press. Forbes's additions and emendations have given new life and vitality to this classic. The whole text has been reissued in one paperback volume for the bicentenary.

1961

Anderson, Emily: *The Letters of Beethoven.* New York, St. Martin's Press. A fitting companion to the author's effort on behalf of Mozart.

Komroff, Manuel: *Beethoven and the World of Music.* New York, Dodd, Mead.

Bachmann I.G.: *Beethoven contra Beethoven, The History of a Famous Lawsuit.* Munich, F. Schöningen.

1966

Bory, Robert: *Ludwig van Beethoven: His Life and Works in Pictures.* New York, Atlantis. Exhaustive and enlivening.

Nettl, Paul: *Beethoven and the Medical Profession.* Basel, Ciba Symposium.

Schindler, A.: *Beethoven as I Knew Him.* London, Faber and Faber; Chapel Hill, University of North Carolina Press. The editing by Donald W. MacArdle is almost as informative as the basic text, which has been scrubbed, purified, and otherwise cleansed of errors.

1967

Kerman, Joseph: *The Quartets of Beethoven.* New York, Alfred A. Knopf. The most exhaustive and informative effort of its kind.

Massin, Jean and Brigitte: *Beethoven.* Paris, Fayard. An uncommonly extensive grouping, within a single volume, of material pertaining to his music as well as his life. The 845 pages would be well worth translation into English.

Réti, Rudolf: *Thematic Patterns in the Sonatas of Beethoven.* Edited by Deryck Cooke. New York, Macmillan. Original and convincing insights into Beethoven's mental functioning.

1968

Blom, E.: *Beethoven's Pianoforte Sonatas Discussed.* New York, Da Capo Press.

1969

Marek, George M.: *Beethoven, Biography of a Genius.* New York, Funk & Wagnalls. The emphasis is on Beethoven's milieu.

1970

Cooper, Martin: *Beethoven, the Last Decade.* New York-London-Toronto, Oxford University Press. Penetrating study.

Landon, H.C. Robbins: *Beethoven.* New York, Macmillan. The most comprehensive compilation of factual data, both textual and graphic, ever gathered.

Schmidt-Görg, Joseph and Schmidt, Hans, eds.: *Beethoven.* New York, Praeger Publishers. A mammoth collation of pictures and texts which vivifies much about the composer that has long been pale and lifeless.

—Compiled by ROBERT BREUER.
—Comments by I. K.

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Beethoven by the Numbers

The Fifth and Sixth symphonies of Beethoven were the first symphonies to be recorded in their entirety, back in 1913, when both were performed on the German Odeon label by the Odeon Streich-Orchester under an anonymous conductor (or conductors). In February of the following year, the Gramophone Company's German affiliate issued the first complete symphony recording by a "name" conductor and orchestra: again the Beethoven Fifth, with Arthur Nikisch conducting the Berlin Philharmonic. In 1970, the cycle comes full with the reissue on the Perennial label of this historic document joining Beethoven and Nikisch.

It was with the music of Beethoven that the concept of "integral" or "complete cycle" recordings began. The occasion was the centenary of the composer's death, in 1927, when Columbia issued all nine of the symphonies plus the quartet cycle with the Lener Quartet. Then, in the early Thirties, Walter Legge of HMV produced special "Society Sets" for subscription sale of the piano sonatas played by Artur Schnabel and the violin sonatas played by Fritz Kreisler and Franz Rupp. At about the same time, Schnabel recorded for general sale the five piano concertos with Malcolm Sargent, and Weingartner completed his symphony cycle.

Until the microgroove era began, Weingartner's was the only complete cycle of the nine symphonies. Since then some twenty others have been made. More than a dozen pianists have recorded the concertos and sonatas *in toto*, several violinists have done all the violin sonatas, more than a few cellists have covered the eight works for cello and piano, and virtually every prominent string quartet has given us at least one complete cycle of the sixteen quartets and the *Grosse Fuge*. Some performers have made two or even three "complete cycles" of their respective material.

Some celebrated sets of the past have been retired and some of the earliest have been reissued (the Schnabel and Kreisler/Rupp sonata sets mentioned above). All the integral Beethoven recordings currently available in this country are listed here. All are in stereo unless indicated mono.

—RICHARD FREED.

Symphonies

Ernest Ansermet conducting l'Orchestre de la Suisse Romande (set includes four overtures). London STS-BTH-S-1

Leonard Bernstein, New York Philharmonic. Columbia D8S-815

Eugen Jochum, Concertgebouw Orchestra of Amsterdam (plus the four overtures for *Fidelio*). Philips S-C71AX900

Herbert von Karajan, Berlin Philharmonic. Deutsche Grammophon 2721-001 or 2707-013

Otto Klemperer, Philharmonia Orchestra. Angel SH-3619

Paul Kletzki, Czech Philharmonic. Musical Heritage Society OR-B-165/171

Franz Konwitschny, Leipzig Gewandhaus Orchestra. Mercury Wing SRW-19502

Josef Krips, London Symphony Orchestra. Everest SDBR-3065

Erich Leinsdorf, Boston Symphony Orchestra. RCA VCS-6903

Eugene Ormandy, The Philadelphia Orchestra. Columbia D7S-745

Hans Schmidt-Isserstedt, Vienna Philharmonic (includes three overtures). London CSP-1

William Steinberg, Pittsburgh Symphony Orchestra. Command CC-S-18001

George Szell, Cleveland Orchestra. Columbia M7X-30281

Arturo Toscanini, NBC Symphony Orchestra (plus the Septet, etc.). Victrola VIC-8000 (mono)

Bruno Walter, Columbia Symphony Orchestra. Odyssey Y7-30051

Bruno Walter, New York Philharmonic (The Philadelphia Orchestra in No. 6). Odyssey 32 66 0001 (mono)

Concertos for Piano and Orchestra

Claudio Arrau, with Bernard Haitink and the Concertgebouw Orchestra of Amsterdam. Philips PHS-5-970

Wilhelm Backhaus, with Hans Schmidt-Isserstedt and the Vienna Philharmonic. London CSA-2401

Daniel Barenboim, with Otto Klemperer and the New Philharmonia Orchestra (set includes the Choral Fantasy). Angel SD-3752

Felicja Blumental, with Robert Wagner and the Innsbruck Symphony (under other direction, two supplementary piano concertos, and three shorter works for piano and orchestra). Orion ORS-7018/6

Alfred Brendel, with orchestras conducted by Zubin Mehta, Heinz Wallberg, and Wilfried Böttcher (plus the Choral Fantasy, the Rondo in B-flat, and three solo works). Turnabout TV-34205/209

Emil Gilels, with George Szell and the Cleveland Orchestra (plus two sets of variations for solo piano). Angel SE-3731.

Wilhelm Kempff, with Ferdinand Leitner and the Berlin Philharmonic (in set with the Violin Concerto, Triple Concerto, and Romances for violin and orchestra). Deutsche Grammophon 2720 008

Artur Rubinstein, with Josef Krips and the Symphony of the Air. RCA LSC-6702

Artur Rubinstein, with Erich Leinsdorf and the Boston Symphony Orchestra. RCA VCS-6417

Rudolf Serkin, with Eugene Ormandy and The Philadelphia Orchestra in Nos. 1, 2, and 4, Leonard Bernstein and the New York Philharmonic in Nos. 3 and 5 and the Choral Fantasy. Columbia D4S-740

Quartets

Amadeus Quartet (set includes the Quartet adapted from the Piano Sonata, Opus 14, No. 1, and the String Quintet, Opus 29). DGG 2720 010

Budapest String Quartet. Columbia M3S-606, M4S-616, and M5S-677

Fine Arts Quartet. Everest SDBR-3255 or three smaller sets

Guarneri Quartet. RCA VCS-11-100 or three smaller sets

Hungarian Quartet. Seraphim SIC-6005, SIC-6006, and SID-6007

Melos Quartet of Stuttgart (set includes Opus 14, No. 1). Musical Heritage Society OR-B-386/397

Piano Trios

Daniel Barenboim, piano; Pinchas Zukerman, violin; Jacqueline du Pré, cello; with Gervase de Peyer, clarinet, in Opus 11. Angel SE-3771

Beaux-Arts Trio. Philips World Series PHC-4-007

Eugene Istomin, piano; Isaac Stern, violin; Leonard Rose, cello. Columbia M5-30065

Wilhelm Kempff, piano; Henryk Szeryng, violin; Pierre Fournier, cello (set includes the piano quartets, with Christoph Eschenbach and members of the Amadeus Quartet). DGG 2720 016

Mannheim Trio. Vox SVBX-553/554

The Cello Sonatas

Pablo Casals, cello; Rudolf Serkin, piano (plus the three sets of variations for cello and piano). Odyssey 32 36 0016

Pierre Fournier and Wilhelm Kempff (also the variations). DGG 2709 018

Mstislav Rostropovich and Sviatoslav Richter. Philips PHS-2-920

Joseph Schuster and Friedrich Wührer (set includes the variations). Vox SVBX-58

Janos Starker and Abba Bogin. Period 1002 (mono)

Janos Starker and György Sebök. Musical Heritage Society MHS-596/597

The Violin Sonatas

Zino Francescatti, violin, and Robert Casadesus, piano. Columbia D4S-724

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Arthur Grumiaux and Clara Haskil. Philips 6733 001
Jascha Heifetz and Emanuel Bay (Brooks Smith in the *Kreutzer*). RCA LM-6707 (mono)
Fritz Kreisler and Franz Rupp. Odeon COLH-6/9 (mono)
Yehudi Menuhin and Wilhelm Kempff (set includes a rondo for violin and piano, and complete works for cello and piano with Fournier and Kempff). DGG 2720 018
David Oistrakh and Lev Oborin. Philips PHS-4-990
Aaron Rosand and Eileen Flissler (sets include various short works for violin and piano). Vox SVBX-517/518
Joseph Szigeti and Claudio Arrau. Vanguard VRS-1109/1112 (mono)

The Piano Sonatas

Claudio Arrau. Philips PHS-3-907, PHS-3-913, PHS-4-914, and PHS-3-915
Wilhelm Backhaus. London CSP-2
Paul Badura-Skoda. Musical Heritage Society OR-B-375/385
Daniel Barenboim. Angel SNLV-3755
Alfred Brendel. Vox SVBX-5417, 5418, 5419, and 5420
Claude Frank. Victrola VICS-9000
Wilhelm Kempff (set includes early sonatas and four-hand works played by Jörg Demus and Norman Shetler). DGG 2720 012
Artur Schnabel. Seraphim SID-6063, SIC-6064, SIC-6065, and SIC-6066

This Week's Cover:

—E. Fred Sher

It is said that Bourdelle practiced Beethoven all his life. The noted French sculptor and creator of the head reproduced on the cover of this issue, Emile-Antoine Bourdelle (1861-1929), was born thirty-four years after the death of the German composer, the subject of twenty Bourdelle representations and innumerable sketches. Above is a photo of another "Beethoven by Bourdelle," titled "Tragic Masque," which stands in Philharmonic Hall at Lincoln Center.

The images range from symbolism to portraiture, executed from 1887 to Bourdelle's death. The strong affinity he felt seemed almost an obsession. He once told his students: "All the arts come together; they interpret one another. Listening recently to an admirable trio by Beethoven, it seemed to me that instead of seeing it, for the first time, I understand sculpture."

Bourdelle studied at the Ecole des Beaux-Arts with Falguière, later was a protégé of Rodin, but soon freed himself from these influences to become, as Rodin recognized, a look into the future. —BETTY CHAMBERLAIN.

Happenings of the Beethoven Year

December 22, 1969: The bicentenary began betimes with an announcement from Columbia Records bearing the attached date and headed "Leonard Bernstein at Korvette's." The text reads, in part: "Through the usual shoppers' sounds, the crowds heard Beethoven symphonies on the PA system, and as they waited to get their albums autographed by the smiling maestro, the conductor relived the music with his admirers—now and then pointing out a 'good part' as it came sounding through the store. . . ."

January 10, 1970: The New York Philharmonic Young People's Concert conducted by Leonard Bernstein bears the title "What's the Matter with *Fidelio*."

January 15: BMI announces a touring exhibit of Beethoven manuscripts to be shown in colleges from coast to coast. Says the statement: "The current Beethoven exhibit is taken from the extensive files of the BMI Archives, a comprehensive collection of valuable original editions and manuscripts. . . . A section of autographs features letters from all the Presidents of the United States, famous composers . . . and even the original version of 'Mary Had a Little Lamb'. . . ."

January 21: The Boston Symphony announces five all-Beethoven concerts in April under the direction of William Steinberg, with Rudolf Serkin as soloist in the five piano concertos and Isaac Stern participating in the violin concerto. As events evolve, Steinberg's inability to conduct requires the participation of Max Rudolf and Leonard Bernstein.

January 24: *The Citizen* of Ottawa, Quebec, publishes an article entitled "Beethoven's Birthday Binge Is On," in which it is mentioned that "Dozens of Beethoven performances are set in Britain. . . . The brother of Lulu the pop singer . . . has already launched a rock 'n' roll record of Chuck Berry's 'Roll Over, Beethoven, Dig These Rhythm and Blues and Tell Tchaikovsky the News'. . . ."

February and March: István Nádas, professor of music and artist in residence at Washington State University, Pullman, Washington, presents the thirty-two sonatas of Beethoven in a series of seven recitals. They are interspersed with three lecture-recitals by Dr. Nádas on Sunday afternoons.

May-June: Vienna devotes its annual Festwochen to works by Beethoven. Japan's Expo prepares to greet the Berlin Philharmonic under Herbert von Karajan, the Cleveland Orchestra conducted by George Szell, and, later in the summer, the New York Philharmonic directed by Leonard Bernstein and Seiji Ozawa. Some music of Beethoven is anticipated.

July: In a dispatch from Capetown, South Africa, originally printed in *The Manchester Guardian*, the New York *Post* of July 11 reports: "Four non-white South African youths have been barred from taking part in a Beethoven music contest by the South African Broadcasting Corporation, which classifies Beethoven's music as being for whites only. The official explanation was given by N. J. Naude, head of SABC public relations. 'Different races perform best in their own idioms,' he explained. 'Each person performs best in his own idiom. That is why different music competitions are held for various race groups.'" The ghost of George Bridgetower, violin virtuoso of mulatto ancestry with whom Beethoven played the first performance of the A-major ("Kreutzer") Sonata, turns white. . . .

August: Miguel Rios's recording of a pop tune based on the "Ode to Joy" is issued. Beethoven turns white.

September: Emil Gilels, premier Soviet pianist, begs to be released from a commitment to perform the five piano concertos with the New York Philharmonic in November. He cites his warm and sentimental attachment to the late George Szell, his scheduled collaborator. Request granted.

October: In a letter to the editor of *The Times Literary Supplement* (of London), Alan Tyson refutes the contention of an article printed a fortnight before, asserting that the solo part of the Violin Concerto is "probably not by Beethoven." Tyson's credentials: An article examining the evidence and refuting the implication published over his name in the *Musical Quarterly* of October 1967.

November: The Los Angeles Philharmonic announces "what will probably be known as the world's longest indoor birthday party," during which "Zubin Mehta will conduct the Los Angeles Philharmonic and the Roger Wagner Chorale in the final concert of a twelve-hour-long celebration" on December 16 in the Dorothy Chandler Pavilion of the Music Center. Continuing, the text reads: "The 'Beethoven Marathon' will begin at 11 a.m., when Associate Conductor Gerhard Samuel leads the orchestra in a Youth Concert." Among the performers of the day will be Dady Mehta, a first cousin of Zubin, who will play the Piano Concerto No. 3, under the direction of an even closer relative, Mehli Mehta, the Philharmonic conductor's father.

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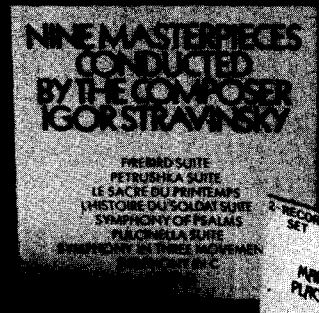

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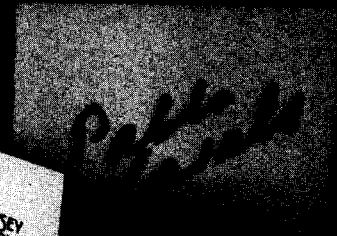

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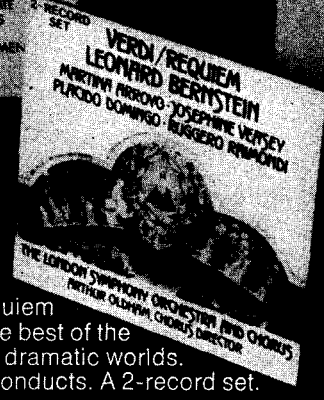

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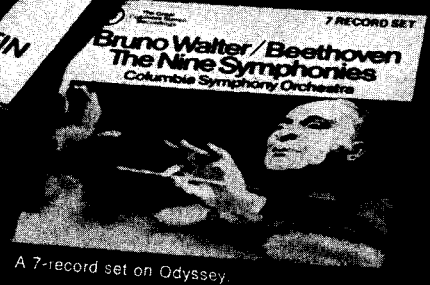

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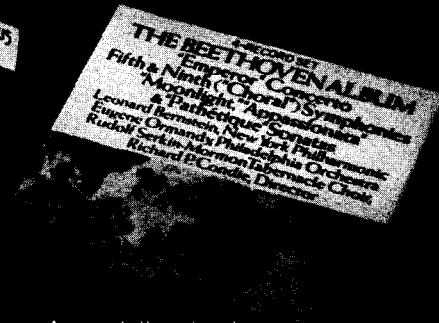

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Donizetti—"yet to be found wanting."

The Further Perils of Donizetti's Donnas

DONIZETTI: *"Fatal Goffredo! Trono e corona" (Torquato Tasso); "Lascia, Guido, ch'io possa vendicare; Una voce al cor; Egli riede?" (Gemma di Vergy); "Plauso! Voci di gioia; Sin la tomba è a me negata!" (Belisario); "No, più salir non ponno; Ciel, sei tu che in tal momento; Ugo è spento" (Parisina). Montserrat Caballé, soprano; with Margreta Elkins, soprano; Ermanno Mauro, tenor; Leslie Fyson, baritone; Tom McDonnell, bass; and Ambrosian Opera Chorus, John McCarthy, director; with Carlo Felice Cillario conducting the London Symphony Orchestra.* RCA stereo, LSC-3164, $5.98.

SO FAR has interest in, and exploitation of, the Donizetti literature advanced that awareness has progressed beyond the somewhat known, generally forgotten Lucrezia Borgia and Maria Stuarda to these generally unknown, wholly forgotten ones. Unlike some other composers whose reputation for being prolific is founded to some extent on a weakness for also being repetitious, Donizetti's resources have—to this point at least—not failed him in variety as well as abundance.

The obverse of this abundance is that the demands upon the interpreter are correspondingly extensive. For, if Donizetti's abilities to identify himself with his female characters are yet to be found wanting, this response was, in part, based on the abilities of his librettists to find new dilemmas in which to involve them. Every one of the arias—*scene* is more nearly the appropriate title—finds the performers not merely on the horns of such a dilemma but all but devoid of hope of extricating themselves.

Inevitably, there is some element of desperation in the condition of their emotion, as well as of elaboration in the expression of it. So far as elaboration is concerned, Mme. Caballé is beautifully qualified to confront every requirement and to produce the facility that it requires. The vocal quality is homogeneous through her range with the special rarity—in a singer of such facility—of an appealing quality in the low range as well as the high. What she lacks is the ability to suggest desperation in any range, at any time, despite the extent to which the music that she sings is provided with it.

In this, of course, she is exactly the opposite of Maria Callas, to whose pioneering push the Donizetti revival owes much of its original propulsion and continuing momentum. Whereas Callas could, with a phrase, make one a willing convert to the dilemma of any character she espoused, she did have her problems in matching the florid means that Donizetti employed as a matter of course. What Caballé does leaves nothing but admiration for her as a singer; what she leaves undone is merely a reminder of the rare order of vocal bird for whom Donizetti wrote. The associated singers are respectable, but no more; the conducting of Cillario wanting in the kind of leadership that might urge Mme. Caballé to an involvement she cannot provide by herself.

Stockhausen's Opus 1970

STOCKHAUSEN: *Opus 1970. Aloys Kontarsky, piano; Johannes G. Fritsch, electric viola; Harald Bojé, elektronium; Rolf Gehlhaar, tam-tam; and Karlheinz Stockhausen, sound director.* DGG stereo, 139 461 SLPM, $5.98.

STOCKHAUSEN EARNS HONORS in ingenuity not so much for the effort he has expended to produce something worthy of both his art and Beethoven's in this bicentenary year, but for the designation "Opus 1970." Short of those who might suppose that he had actually produced *1,969* works prior to this one (after all, the numbers assigned by Otto Deutsch to the works of Schubert run to over 800), Stockhausen has shown a talent for combining, neatly, the older mode of the opus number system with the newer trend for dating merely by years.

By contrast with the venture of Mauricio Kagel reviewed last month under the title of "Ludwig van," Stockhausen's is both more ingenious and vacuous. That is to say, it deals less in direct quotation from Beethoven's works for purposes of promoting a guessing game with the listener and more in electronic paraphrase for whatever response it may generate. There is a score, Stockhausen's commentary informs us, but use of the Beethoven quotations in it is optional with the performers.

However much this prospect may whet the appetite of the open-minded music lover, the actuality is likely to dull and discourage it. Passages that challenge as well as perplex are all too ephemeral; the stretches in which little or nothing—by my perception—happens, predominate. Anyone with a convincing argument to the contrary is invited to submit it. Optimistic note: The DGG package includes a four-colored, well-produced, multilanguage (German, French, and English) promotion piece for DGG's twelve-volume set of the complete Beethoven.

Mozart, Strauss, and Sills

MOZART: *"Vorrei spiegarvi, oh Dio" (K. 418). "Martern aller Arten" (Die Entführung aus dem Serail). "Ruhe sanft, mein holdes Leben" (Zaïde).* STRAUSS: *"Amor, Amor" (Op. 68); "Breit über mein Haupt" (Op. 19, No. 2); Final Scene from Daphne. Beverly Sills, soprano; with the London Philharmonic Orchestra conducted by Aldo Ceccato.* ABC stereo, ABC-ATS 20004, $5.98.

DESPITE THE superficial polarity conveyed by the juxtaposition of the names of Mozart and Strauss, there is a far more fundamental kinship in much of their vocal music. This is a reflection not only of Strauss's oft-expressed admiration for his great predecessor, but also of their common bond as composers who had married sopranos. However, the question remains, for the singer who would undertake to build a bridge between them: Which Mozart? Which Strauss?

Miss Sills's choice of Mozart has, in itself, nothing but virtue. Who would not enjoy the opportunity to sing the excerpts from *Die Entführung* and *Zaïde*, not to mention the seldom heard showpiece that he wrote as an interpolation for an opera by Pasquale Anfossi in 1783? Miss Sills plainly does, but the pleasure of her company is genuine only in the superb air from *Zaïde*, which she sings with faultless control and clean articulation of the

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text. "Martern aller Arten" is an exercise in dramatic (mind the word: dramatic) coloratura in which Constanze vows that no matter the tortures to which she is exposed, she will not yield to the Pasha who is wooing her. Miss Sills sings the lighter, florid line beautifully, but when the requirement is for defiance, she sounds merely petulant. As for the impressive "Vorrei spiegarvi," it too asks for more tone and less vibrato.

The order of adjustment to the Strauss material is of much the same order. In "Amor," for which the Strauss of 1919 revived the Zerbinetta vocabulary of the Strauss of 1912, Miss Sills has a captivating command of mood, as well as facility, through its considerable range. But "Breit über mein Haupt" poses another kind of demand—described by Martin Bernheimer in his well-documented notes as "rapturous lyricism"—which is within Miss Sills's vocal means at low volume, but not at full voice. For that matter, the *Daphne* scene is written for a quantity of voice that Miss Sills can match only at full voice, where the sound is thin, the tone edgy. Ceccato shows admirable qualities in both repertories, though the soaring ecstasy of the Straussian coda is guardedly treated. Miss Sills's well-miked treatment of the little echo at the end is perfectly done.

Beethoven's Trios on the Sterling, and Gold, Standards

BEETHOVEN: *Trios (Op. 1, Nos. 1, 2, and 3); Trio (Op. 11); Trios (Op. 70, Nos. 1 and 2); Trio (Op. 97, "Archduke"); Trio in E flat (WoO 38); Trio in B flat (WoO 39); "Kakadu" Variations (Op. 121a); Fourteen Variations in E flat (Op. 44). Eugene Istomin, piano; Isaac Stern, violin; and Leonard Rose, cello.* Columbia stereo, M5-30065, $29.98.

The same, plus Trio in E flat (1784). Daniel Barenboim, piano; Pinchas Zukerman, violin; and Jacqueline du Pré, cello; with Gervase de Peyer, clarinet (in Trio, Op. 11). Angel stereo, SE-3771, $29.98.

RARELY have record buyers been presented with so delightful a dilemma as they are with the appearance, simultaneously, of these two exceptional efforts with all of Beethoven's mature trio literature (as well as some not so mature). Doubtless the players would have preferred that there were no dilemma, delightful or otherwise, to contest the unchallenged way each deserves for a difficult task well accomplished. But anniversaries, like time and tide, wait for no man, and record companies have a way of thinking—sometimes independently—of comparable projects.

To deal with likenesses first: The groups are agreed that ten sides are the appropriate number for dealing with the range of desirable works. The Barenboim-Zukerman-du Pré ensemble has managed to smuggle into the same number of sides the very early (1784) trio of the fourteen-year-old Beethoven. It is well enough worth having, all three minutes and eighteen seconds of it, and its inclusion here saves the trouble of finding it in some other source. On the other hand, it is more a curio than an asset, and its absence is no deprivation. As a plus, the same ensemble offers hospitality to Gervase de Peyer for the clarinet part in Opus 11, whose performance by the violin Beethoven also sanctioned. This strikes me not so much as an option as a fulfillment of the composer's first purpose, and as any project gains from the participation of an artist of de Peyer's quality, so this version is more to Beethoven's point than the alternate one by the Istomin-Stern-Rose trio.

A comparative exposure to the two sets may be accomplished in a period of X hours (the number depending on whether they are laid end on end or stretched over more than one day), without risking either diminution of interest or aural fatigue. One could hardly find a more engrossing listening assignment, for no matter how well one knows one, two, or three of the trios, there are seven others (plus the accessory items) to stimulate the appetite and reward the attention. Particularly if one chooses to give the Barenboim-Zukerman-du Pré ensemble first exposure, as it is the nearly unknown element vis-à-vis the well-established Istomin-Stern-Rose "known."

From the first notes of Opus 1, No. 1, on, the cleanly articulated, beautifully blended performances are of a quality to bear out everything good that has been said about these performers, individually and as a group. But it is apparent almost at once that the center of animation, the brain power, and the motor drive are at the piano where Barenboim is situated. And so well does he do his work, not only in these early trios but in the Opus 11, the Opus 44, and the "Kakadu" Variations, that one can hardly resist the statement that of all seven players involved in these albums, Barenboim's achievement is of the highest individual merit.

Born chamber musician that he is, the flair, the refinement, and the insights he provides are almost more than the group of which he is a part can bear. Both Zukerman and Miss du Pré have superb sounds to contribute, and each is a musician of the first quality. But they tend to be a little deferential and restrained vis-à-vis Barenboim, and the results are to that extent uneven.

Once the range of repertory shifts from the early and middle works—where the two trios play each other quite evenly—to the later ones, the differences begin to mount. What Barenboim-Zukerman-du Pré have to offer are sterling performances; but the coin in which Istomin-Stern-Rose deal is the pure gold standard and nothing else. It is not, in any case, a matter of whether they have more beautiful sounds to dispense or a bigger volume of it to command (which, as it happens, they do). It is rather that whereas Barenboim and his associates are still exploring the surface of such works as the "Geister" (Opus 70, No. 1) or the "Archduke" (Opus 97) or the superb E-flat (Opus 70, No. 2), Istomin et al. have moved on to the exposition of inner relationships and subtleties that glorify the already exalted.

It is, in a way, regrettable that this kind of confrontation has arisen, for each effort deserves consideration for its unique attributes. But even as the Barenboim-Zukerman-du Pré results could only be excelled by something super-special, so the Istomin-Stern-Rose accomplishments grow in magnitude by the quality of what they clearly exceed. The recording of the Barenboim-Zukerman-du Pré performances are a shade more consistent than those of Istomin-Stern-Rose. The commentator for the Angel issue is Burnett James, for the Columbia, the undersigned. —IRVING KOLODIN.

—Wayne J. Shilkret

Barenboim — "of the highest individual merit."

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Orchestral LPs

Data	Report
Beethoven: Concerto No. 1. Arturo Toscanini conducting the NBC Symphony; with Ania Dorfmann, piano. *Leonore* Overture No. 3. Toscanini and the NBC Symphony. RCA Victrola mono, VIC-1521, $2.98.	Ania Dorfmann and the Toscanini of both the Philharmonic and the NBC period had a famous rapport, especially in the First Beethoven Concerto. At this distance, the tempi for the fast movements strike the ear as inordinately fast, sometimes verging on overwrought. But Miss Dorfmann is, in the main, capable of meeting the maestro on his own terms and sustaining a pianistic discipline suitable to the subject matter. The outcome is a highly interesting version of the C-major Concerto, if hardly one to be recommended as a model for any other partnership. One of the special pleasures of the work is the Carnegie Hall sound, of 1945, which produces a resonance that belies its age. On the other hand, the dramatic version of the Overture (1939) is a constricted approach to anything like fidelity, a consequence of NBC's allegiance at the time to the dry, unresonant Studio 8-H. Toscanini's impulse fills the grooves, but not the ears.
Beethoven: Concerto No. 2 in B flat. William Kapell, piano; with Vladimir Golschmann conducting the NBC Symphony. **Prokofiev:** Concerto No. 3 in C. Kapell, piano; with the Dallas Symphony conducted by Antal Dorati. RCA Victrola mono, VIC-1520, $2.98.	Despite the high rank he had achieved at the time of his lamentable death in a plane crash in the fall of 1953, Kapell's range of recordings is a relatively limited one. That was on no account a reflection on his talent, but rather a consequence of the measured pace at which recorded personalities were exploited. Here he is heard at very much his two-sided best, as a highly capable, thoroughly schooled musician with a flair for virtuosity (in the Beethoven) and as a virtuoso of the first order with a livening scene of musicianship (in the Prokofiev). Neither reproduction would, at this time, earn an honorary mention for technical excellence in competition for a Prix de Disque. However, each has sufficient tonal amplitude to exhibit what is of the first importance: Kapell and the orchestra vis-à-vis the music, especially in the case of the none too frequently recorded Beethoven concerto.
Beethoven: Concerto No. 5 in E flat. Bruno Leonardo Gelber, piano; with the New Philharmonia Orchestra conducted by Ferdinand Leitner. Seraphim stereo, S-60131, $2.98.	The talents of Bruno Gelber are considerable, if, at this moment, not quite on the order required to master the physical requirements of the *Emperor*. As conveyed in this refined but rather light-fingered version by Gelber, the appropriate nickname would be something more like the "*Empress*." In any case, among the bigger and, in some demonstrable respects, better versions of the work, Gelber's must be accorded a respectable but not conspicuous place. The excellent orchestra could doubtless do more than Leitner asks of them, but a neutral role is the extent of his participation.
Beethoven: Triple Concerto (Op. 56 in C). David Oistrakh, violin; Mstislav Rostropovich, cello; and Sviatoslav Richter, piano; with Herbert von Karajan conducting the Berlin Philharmonic Orchestra. Angel stereo, S-36727, $5.98.	This may very well be the best-sounding version of the Triple Concerto ever produced, which will be a point of irrefutable persuasion for those who are interested in the best-sounding version of the Triple Concerto they can find. For others, however, who feel that very good sound and unsurpassable Beethoven are preferable to the best possible sound and slightly surpassable Beethoven, the pros and cons will have to be weighed. The real problem in this combination of elements is that, to begin with the work itself, there is rather more impersonality present than makes for the most absorbing outcome. The Triple Concerto has its moments of high distinction, but they have to be sought out and exhibited in the midst of other values that are more involved with the difficult means Beethoven endeavored to reconcile in this score. This the solo performers and von Karajan are disinclined to do: they are more concerned with making the biggest, loudest, fattest sounds they can, at some slight cost to content. A good deal of virtuosity has been expended in a cause where less virtuosity and more commitment would have been desirable. Admirable sound, as previously suggested.
Beethoven: Symphony No. 5 in C minor (Op. 67). **Schubert:** Symphony No. 8 in B minor. Seiji Ozawa conducting the Chicago Symphony Orchestra. RCA stereo, LSC-3132, $5.98.	Ozawa leads the members of the Chicago Symphony on a breathless chase through the Fifth Symphony (31:40 with the allotted repeats), which leaves no doubt of their ability to accommodate themselves to his demands, but some doubt of his comprehension of Beethoven's. The trouble with the kind of speed to which Ozawa commits himself—in all four movements, incidentally—is that once the die has been cast there is no choice but to live with it. All too often, however—even in the slow movement—what may be acceptable in a specific starting phrase becomes an uncomfortable limitation when the number of notes per measure mounts up and the tempo remains the same. It all sounds much too accelerated and lacking in breadth for me. The values are much better adjusted in the Schubert, though Ozawa has an unfortunate tendency to make his cadential ritards so broad that subtlety—let alone surprise—is sacrificed. The recorded sound is excellent, but the content of the annotation suggests a college thesis—and not of senior grade, either.
Beethoven: Symphonies complete; *Leonore* Overtures Nos. 1-3; *Fidelio* Overture. Eugen Jochum conducting the Amsterdam Concertgebouw Orchestra. Philips stereo, SC7I-AX900, $49.34 (nine discs).	The concurrent issue of the symphonies on single discs (or on such couplings as Nos. 1 and 2, where length permits) may encourage some to sample the Jochum style of performance prior to a large-scale investment. This is necessary because he has not had the American opportunites that have accrued to some others, and desirable because he possesses a comprehension of this music excelled by very few of his contemporaries. Those who are acquainted with it will also anticipate the size and power of the results he achieves in the *Eroica*, in No. 5, and No. 7—not to mention the Ninth—but even they are likely to be surprised by the spirit and animation he imparts to No. 2. The solo quartet for No. 9 offers Anna Reynolds, the English mezzo, and Liselotte Rebmann, soprano, two of the Karajan Rhine Maidens at the Met; Anton de Ridder, tenor; and Gerd Feldhoff, bass. The shorter sides are filled out by the *Fidelio* and three *Leonore* Overtures. The sound throughout is excellent. —Irving Kolodin.

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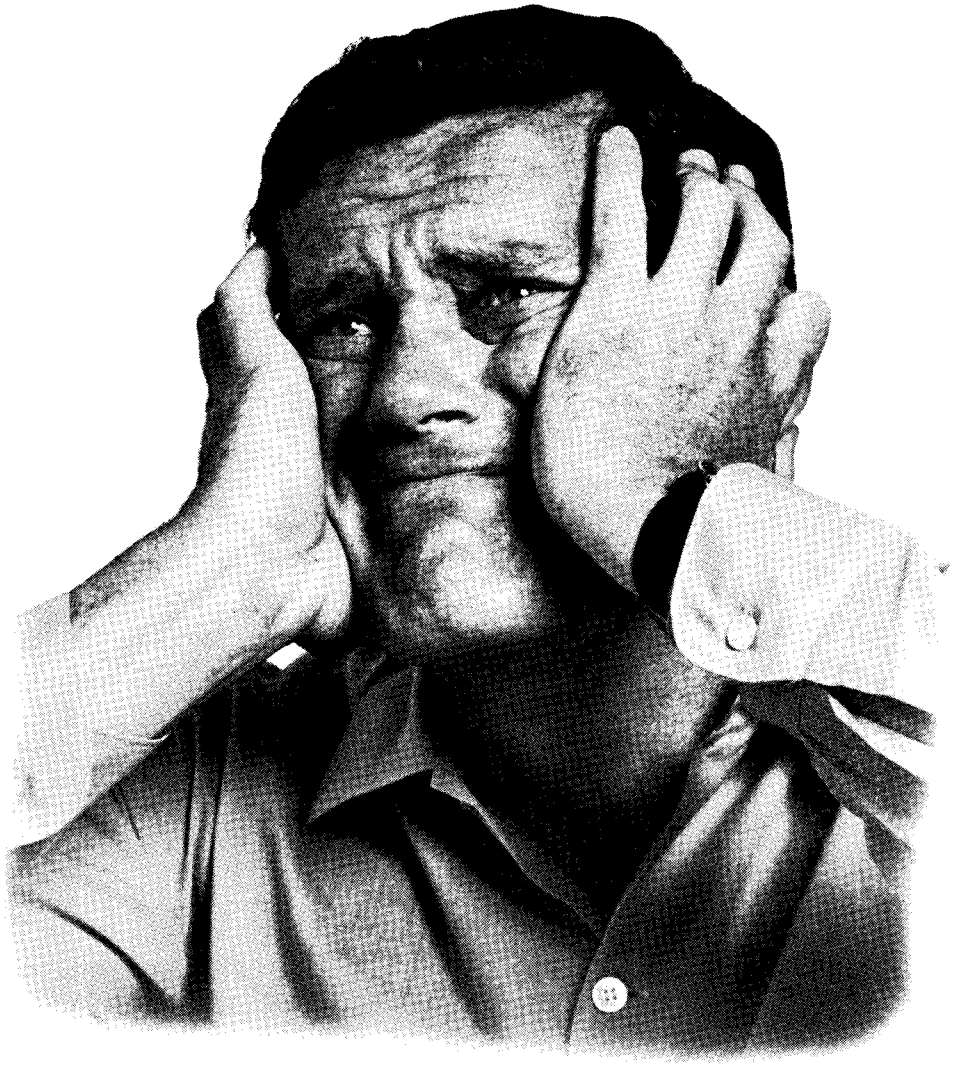

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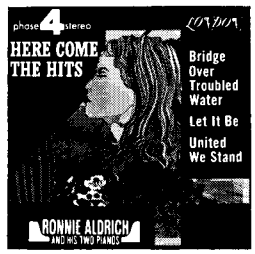

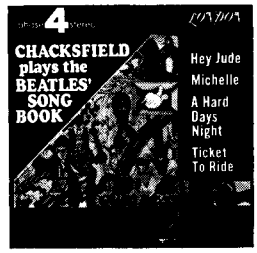

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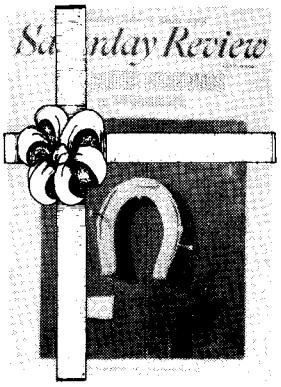

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At Last—"Les Huguenots" and Meyerbeer

To have a substantially complete recorded performance of the five acts of Meyerbeer's *Les Huguenots* available alongside the first complete one of Berlioz's *Les Troyens* is to have at hand some means of enjoying and understanding French *grand opéra*. That it should be at a time when two recorded *Ring* cycles can be heard on records expands those means to include three of the biggest operatic machines of the nineteenth century. No more than one would assert that *Les Huguenots* rises to the purely musical level of *Les Troyens* or the *Ring* can one assert that Meyerbeer has been accorded anything like so appropriate a performance as Berlioz and Wagner have. Nonetheless, this London recording (stereo, OSA 1437, $23.98) suffices to erase one's doubts about the audiences and critics of the past century who found *Les Huguenots* mightily stirring. What they heard is there, and with a vengeance. The Scribe-Deschamps-Meyerbeer opera has flaws—what work running more than three and a half hours without intermissions has none? Its virtues are more important: the theatrically cumulative quality of the libretto; the clear power with which librettists and composer have delineated four or five living characters; the superb orchestration and use of solo instruments; the richness of melodic, rhythmic, and harmonic variety; the panache with which the whole vast machine is made vivid. Had we no other evidence than this finally inadequate recording, we would nevertheless be assured that Meyerbeer was a very great composer of opera. He needs only to be listened to and (I suspect) seen.

Although this will be known as "a Sutherland recording," Joan Sutherland's role in it—Marguerite de Valois—is relatively minor and not very interesting except in a purely pyrotechnical sense. Miss Sutherland encounters no difficulties up there among the role's extreme demands upon agility. Martina Arroyo as Valentine greatly intensifies the drama of a very human character without ever sacrificing beautiful, at times thrilling, singing. In the "travesty" role of Urbain, Huguette Tourangeau remains far below that level of accomplishment. Anastasios Vrenios is appallingly miscast as the hero, Raoul de Nangis, having neither a commanding voice nor the essential technical assurance. Much closer to the vocal and dramatic mastery asked of them are Nicola Ghiuselev as Marcel and (with Arroyo the star of the performance) Gabriel Bacquier as Saint-Bris. Good, but not nearly good enough, is Dominic Cossa as De Nevers. The minor roles, many of them doubled, are managed adequately. Without more experience of *Les Huguenots* than it has been possible to acquire, informed judgment of Richard Bonynge's conducting is difficult; it seems well inflected, sensitive to musical and dramatic meanings, and welcomely vigorous. The Ambrosian Opera Chorus and New Philharmonia Orchestra do exactly what he asks of them.

From Raoul's "Plus blanche que la blanche hermine" and Marcel's "Piff, paff" (from which Berlioz and Boïto clearly took more than hints as to how to set Mephistopheles to music) to the Queen's "O beau pays de la Touraine" and Urbain's "Non, non, non vous n'avez jamais," the first two acts of *Les Huguenots* slowly increase in tension (listen to the astonishing orchestration as the court assembles in Act II). In Act III, we get the "Rataplan," a hint of *Die Meistersinger* in the Constable's curfew call, and one of the most telling uses of Luther's "Ein' feste Burg," first heard in the overture. *Les Huguenots* continues to intensify. Act IV is indeed the masterpiece that it has been judged to be by everyone from Wagner on, having Valentine's extraordinarily moving "Parmi les pleurs," the Benediction of the Swords, and the superb love duet beginning *"Tu l'as dit."* But Act V is the crown of the whole; its three short, grisly scenes justify and round out the entire pseudohistorical apparatus with almost numbing musico-dramatic power. (The very disturbing break between Sides 6 and 7 of the recording appears unavoidable.)

It is hard to imagine how anyone with any curiosity about a now largely unstaged opera that was a raging hit for many decades can fail to find even this flawed performance intensely interesting and, at its best moments, musically and emotionally rewarding. I need only add that in all mechanical respects the recording is excellent.

—HERBERT WEINSTOCK.

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Miscellaneous LPs

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Beethoven: Quartets, Opp. 127, 130, 131, 132, and 135; with *Grosse Fuge* (Op. 133). Guarneri Quartet. RCA stereo, VCS-6418, $11.98.	Together with the previously issued (VCS-6415) collection of Beethoven by the Guarneri Quartet (which leaves only the six of Opus 18 unaccounted for), these fervent, scrupulously musical, and technically unassailable performances may be the best accomplishment of the sort to originate on this side of the Atlantic in the present period of production. The accomplishment is one that must be savored movement by movement for complete appreciation, the level attained by the group not being compromised by demands of facility or overburdened by the claims of profundity. I will risk the complaint that, at times, a conception has not entirely "settled in," that it remains a shade abrupt or overenergetic. That is a small, marginal failing for so much that is healthy in impulse, mature in feeling, and tonally irreproachable.
Beethoven: Sonatas (Op. 27, Nos. 1 and 2; Op. 81a; Op. 2, Nos. 2 and 3; Op. 22; Op. 26; Op. 31, No. 1; Op. 111). Claudio Arrau, piano. Philips stereo, PHS 4-914, $24.92.	There will, presumably, eventually be enough boxes from Arrau and Philips to provide a complete perspective of the thirty-two sonatas. This issue is Vol. III in the sequence, and comprises a kind of perspective in itself of works early, early middle, late middle, and late late. As in many other contexts, but not all, I find Arrau more impressive as a pianist than as an interpreter. He always has a point of view of his own to project, and for that consistency he can be admired. But too often the point of view is one of which he is a more persuasive exponent in words than in music. As an instance, he deals at some length in his own annotation with the C-sharp-minor in terms of its "cosmic spaces" and the comments of Hans Mersmann to that point. But the propulsion in the first movement doesn't strike me as moving the music into the empyrean, let alone the stratosphere. The recording is typically Philips-good.
Beethoven: Sonatas complete. Wilhelm Backhaus, piano. London stereo, CSP-2, $50.00.	For those indoctrinated in the crisp outlines and mellow inner detail of the late Backhaus's conception of Beethoven, there will hardly be another pianist for the sonatas. To be sure, sometimes the outlines dominate the inner detail in the earlier works for which he gives the impression of having more tolerance than affection, but a measured balance of values predominates in many more instances than those in which it is deficient. Once into the bigger, more dramatic works and Backhaus's incomparable sense of equipoise, of being wholly at ease with musical matter as well as technical manner, is a comfort, a refreshment, and a stimulation. As may be recalled from the circumstances of a year ago, he had left the *Hammerklavier* (Op. 106) to the last, but died before he could accomplish the task in a studio. The version herein contained is noted as "a mono recording electronically reprocessed for stereo." It has more to offer musically than reproductively.
Beethoven: Sonatas complete. Daniel Barenboim, piano. Angel stereo, SNLV-3755, $61.98.	As single discs, most (if not all) of these performances have been in circulation over a period of months, and have become familiar to Beethoven devotees. They are outstanding throughout for the amount of insight as well as finesse Barenboim disposes, but a more stimulating match in every respect to the twenty sonatas that precede the *Waldstein* than those which follow. If this would appear to be weighing the scales against Barenboim because of his present age, the rejoinder would be: Let's wait twenty years and see which segment of the thirty-two he plays better in 1990. Of course, by that time he may not be playing the piano at all, but he may be the first conductor who can look back upon recording all the sonatas and trios (see page 67) as well as the symphonies. One particular plus is that, though it takes fourteen discs to Backhaus's ten, the works are arranged with regard for chronology, thus enabling the user to find one or another with some degree of ease rather than (as is the case with Backhaus) being arranged wholly with a view to crowding the maximum amount of content into the smallest amount of space. The recorded sound throughout is excellent. Some annotations other than merely a listing of contents would have been appropriate.
Beethoven: Sonatas complete. Arthur Grumiaux, violin; Clara Haskil, piano. Philips stereo, 6733-001, $17.94.	This reissue in all its completeness is not only a merited tribute to Clara Haskil, who died as a result of a fall in 1960, but also of her partnership with Arthur Grumiaux, whose status as a violinist has enlarged over the last decade. A version of the ten sonatas seen through his eyes and heard through his ears would have been an embellishment of the current record production in any case: It is a tribute in absentia to his great collaborator that he has preferred to stand on that standard rather than to seek to produce something louder, faster, or merely newer. The players have their tonal limitations in such works of swollen dimensions as the A-major (*Kreutzer*) or the C-minor of Opus 30, but in everything pertaining to finesse, subtlety, and musical sophistication, this is a partnership for the ages—all the ages qualified to appreciate artistry on its highest, most rarefied level. The tonal qualities leave little essential to be desired. —I.K.

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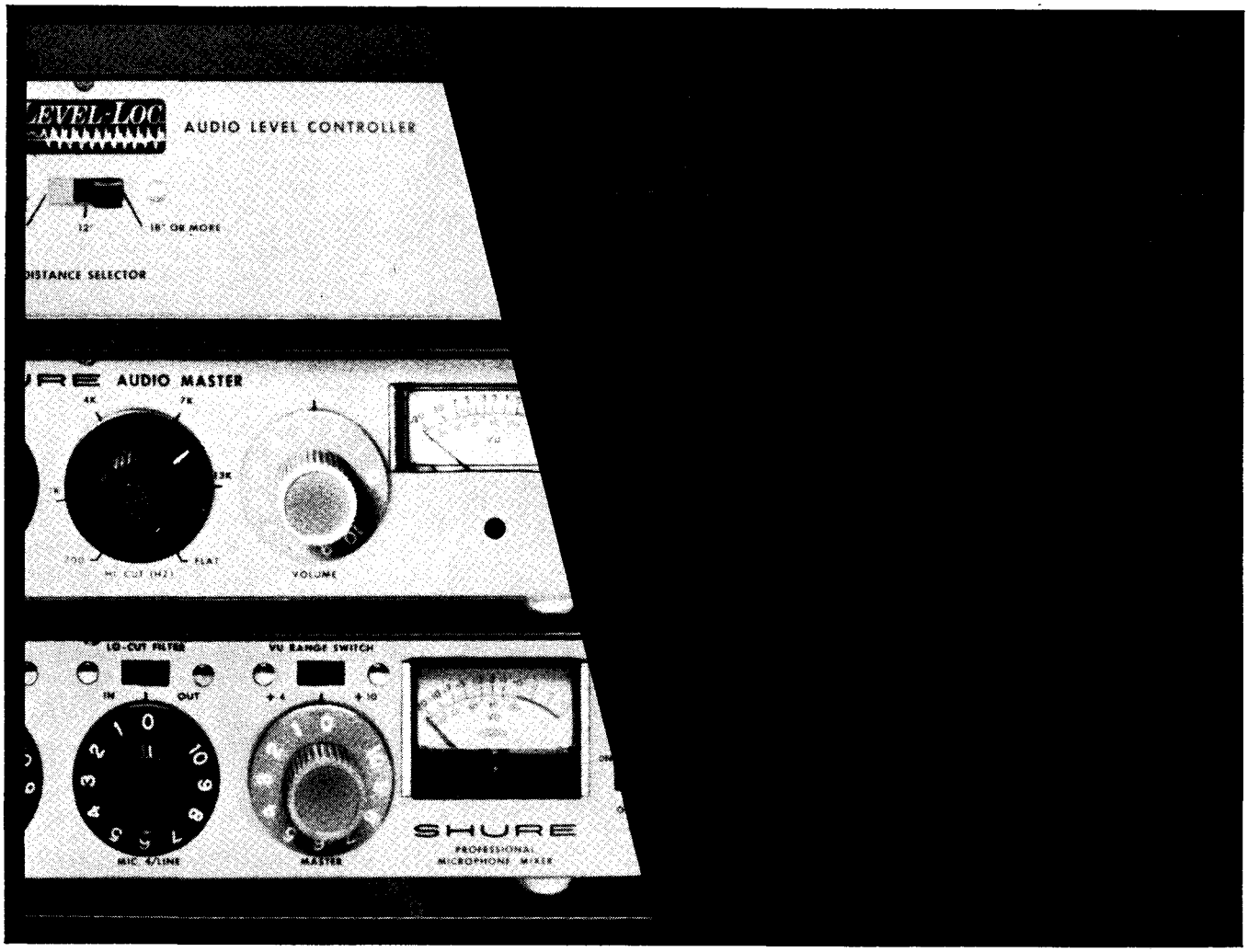

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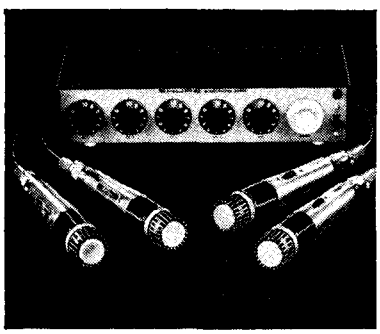

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The Year's Best Recordings

FOR CHRISTMAS shoppers (and others), RECORDINGS presents its annual compilation of classical releases reviewed favorably in these pages since the appearance of the last such list a year ago. Within each of the three major categories (orchestral; chamber and instrumental; vocal), collections of miscellaneous content follow the items listed under composers' names. Recordings of electronic music are listed in the "chamber and instrumental" section. All discs listed are stereo unless indicated "M" for mono. The designation "E" after the company name signifies a mono original artificially "rechanneled" for stereo. An asterisk (*) preceding a listing indicates a reissue, and especially recommended items are indicated by †. Titles following label names in parentheses represent portions of the respective discs that were *not* reviewed favorably (in cases in which only part of the given record received a recommendation). Save where otherwise indicated, recommendations derive from reviews by Recordings Editor Irving Kolodin. Other reviewers, indicated by their initials, are [H.W.] Herbert Weinstock, [R.J.] Robert Jacobson, [R.L.] Robert Lawrence, [O.D.] Oliver Daniel, [B.S.] Boris Schwarz, [G.L.M.] George Louis Mayer.

Orchestral

Albéniz: *Suite española,* orch. by Rafael Frühbeck de Burgos. Frühbeck cond. New Philharmonia Orch. (London).

C.P.E. Bach: *Harpsichord Concerto in D minor* (Gustav Leonhardt); *Oboe Concerto in E-flat* (Helmut Hucke). Both with the Collegium Aureum (Victrola).

C.P.E. Bach: *Organ Concerto in G* (Thomas Schippers); *Two-Piano Concerto in F* (Schippers & Barbara Blegen). Both with Vienna Baroque Ensemble cond. by Schippers (Columbia).

J.C. Bach: *Sinfonia concertante in C; Sinfonia in E-flat;* **Salieri:** *Concerto in C for Flute and Oboe; Sinfonia in D.* Richard Bonynge cond. English Chamber Orch. (London).

Bartók: *Piano Concertos Nos. 1 & 3.* Daniel Barenboim, with Pierre Boulez cond. New Philharmonia Orch. (Angel).

†**Bartók:** *Piano Concerto No. 2;* **Stravinsky:** *Piano Concerto.* Stephen Bishop, with Colin Davis cond. BBC Symphony Orch. (Philips).

***Beethoven:** *Piano Concerto No. 1; Sonata No. 6.* Claudio Arrau, with Bernard Haitink cond. Concertgebouw Orch. of Amsterdam in the Concerto (Philips).

***Beethoven:** *Piano Concerto No. 4.* Artur Schnabel, with Frederick Stock cond. Chicago Symphony Orch. (Victrola. M).

Beethoven: *The Creatures of Prometheus* (selections). Yehudi Menuhin cond. Menuhin Festival Orch. (Angel).

Beethoven: *Overtures* (complete). Herbert von Karajan cond. Berlin Philharmonic (DGG).

***Beethoven:** *Symphony No. 5;* **Berlioz:** *Carnaval romain;* **Liszt:** *Hungarian Rhapsody No. 1.* Arthur Nikisch cond. Berlin Philharmonic (Perennial Records, M).

***Beethoven:** *Symphony No. 9.* Leopold Stokowski cond. London Symphony Orch. & Chorus; with Heather Harper, Helen Watts, Alexander Young, & Donald McIntyre (London).

Berio: *Sinfonia.* Luciano Berio cond. New York Philharmonic & the Swingle Singers (Columbia).

Berlioz: *Grande Symphonie funèbre et triomphale; Funeral March for the Last Scene of "Hamlet"; Prelude to "Les Troyens à Carthage."* Colin Davis cond. London Symphony Orch. & John Alldis Choir (Philips).

Bizet: *Carmen* (selections). Andre Kostelanetz cond. orch. (Columbia).

Brahms: *Double Concerto.* David Oistrakh & Mstislav Rostropovich; with George Szell cond. Cleveland Orch. (Angel).

Brahms: *Serenade No. 2.* Pablo Casals cond. Marlboro Festival Orch.; **Mozart:** *Sonatas, K. 12 & 13.* Pina Carmirelli, violin; David Cole, cello; Rudolf Serkin, piano (Marlboro Recording Society).

Brahms: *Serenade No. 2;* **Dvořák:** *Serenade, Op. 44.* István Kertész cond. London Symphony Orch. (London).

Burgmüller: *La Péri* (ballet). Richard Bonynge cond. London Symphony Orch. (London).

Chausson: *Viviane;* **Duparc:** *Lénore;* **Schmitt:** *La Tragédie de Salomé.* Antonio de Almeida cond. New Philharmonia Orch. (RCA).

Copland: *Inscape; *Connotations for Orchestra.* Bernstein cond. New York Philharmonic (Columbia).

Copland: *Our Town; An Outdoor Overture; Quiet City; Two Pieces for String Orchestra.* Aaron Copland cond. London Symphony Orch. (Columbia).

Copland: *Dance Symphony; Short Symphony.* Composer cond. London Symphony Orch. (Columbia).

Corigliano: *Piano Concerto;* **R. Strauss:** *Parergon to the Symphonia Domestica.* Hilde Somer, with Victor Alessandro cond. San Antonio Symphony Orch. (Mercury).

Danzi: *Cello Concerto in E minor;* **Weber:** *Grand Potpourri.* Thomas Blees, with C. A. Bünte cond. Berlin Symphony Orch. (Turnabout).

***Dvořák:** *Symphony No. 7.* Zubin Mehta cond. Israel Philharmonic (London).

Raymond Hanson: *Trumpet Concerto;* **William Lovelock:** *Trumpet Concerto.* John Robertson, with Joseph Post cond. Sydney Symphony Orch. (Victrola).

Grieg: *Norwegian Dances; Symphonic Dances.* Morton Gould cond. New Philharmonia Orch. (RCA).

Haydn: *Sinfonia concertante;* **Mozart:** *Sinfonia concertante for Winds and Orch., K. 297b.* Daniel Barenboim cond. English Chamber Orch. (Angel).

Haydn: *Symphonies Nos. 91 & 102.* Max Rudolf cond. Cincinnati Symphony Orch. (Decca).

Henselt: *Piano Concerto;* **Liszt:** *Totentanz, ed. Lewenthal.* Raymond Lewenthal, with Charles Mackerras cond. London Symphony Orch. (Columbia).

Holst: *The Planets.* Bernard Herrmann cond. London Philharmonic (London).

Honegger: *Symphonies Nos. 3 & 4.* Ernest Ansermet cond. l'Orchestre de la Suisse Romande (London) [R.L.].

Kodály: *Háry János Suite;* **Prokofiev:** *Lieutenant Kijé Suite.* Szell, Cleveland Orch. (Columbia).

Magnard: *Symphony No. 3;* **Lalo:** *Scherzo.* Ansermet, Suisse Romande Orch. (London) [R.L.].

Mahler: *Symphony No. 1* (five-movement version). Ormandy, Philadelphia Orch. (RCA).

Mendelssohn: *Concerto for Violin, Piano and Orchestra.* Carroll Glenn & Eugene List, with Ernst Märzendorfer cond. Vienna Chamber Orch. (Westminster).

Mendelssohn: *Violin Concerto* (Bernstein, New York Philharmonic); **Tchaikovsky:** *Violin Concerto* (Antal Dorati cond. London Symphony Orch.). Pinchas Zukerman, violin, in both (Columbia).

Milhaud: *Piano Concerto No. 1; La création du monde* (quintet version); **Jolivet:** *Piano Concerto.* Philippe Entremont, with composers cond. Paris Conservatoire Orch. in concertos and French String Trio in *La création* (Columbia).

Moscheles: *Piano Concerto in G minor (Op. 58) & solo pieces.* Michael Ponti; with Othmar Maga cond. Philharmonia Hungarica in the Concerto (Candide).

***Mozart:** *Piano Concerto No. 23;* **Beethoven:** *Concerto No. 4.* Walter Gieseking; with Karajan cond. Philharmonia Orch. (Odyssey, M).

Ravel: *Concerto for Left Hand;* **Bach-Brahms:** *Chaconne;* **Reger:** *Prelude and Fugue;* **Schubert-Liszt:** *Meerstille.* Paul Wittgenstein; with Max Rudolf cond. orch. in the Ravel (Orion).

Ravel: *Mother Goose Suite;* **Mussorgsky:** *Pictures at an Exhibition,* orch. Ravel: Serge Baudo cond. Orchestre de Paris (Angel).

Nino Rota: *Romeo and Juliet (music for the film).* Composer cond. orch. (Capitol).

Schoenberg: *Variations, Op. 31.* Hans Rosbaud cond. Southwest German Radio Orch.; *Variations on a Recitative.* Gerd Zacher, organ (Heliodor).

Schoenberg: *Variations, Op. 31; Chamber*

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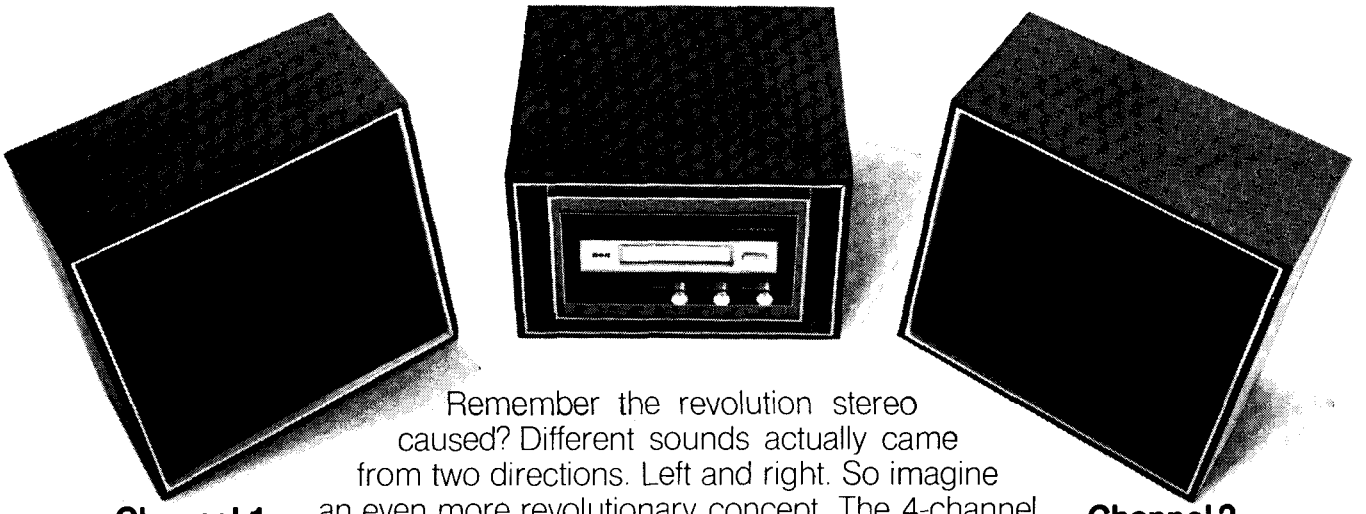

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Schubert: *Symphony No. 1;* **Mendelssohn:** *Symphony No. 1 & Scherzo, Op. 20.* Louis Lane cond. Cleveland Orch. (Columbia).

Schubert: *Symphony No. 9.* Menuhin, Menuhin Festival Orch. (Angel).

Schubert: *Symphony No. 9.* William Steinberg, Boston Sym. Orch. (RCA).

*__Sibelius:__ *Symphony No. 2.* Serge Koussevitzky, Boston Sym. Orch. (Victrola, M).

John Stanley: *Concertos from Opus 2.* Emanuel Hurwitz, English Chamber Orch. (L'Oiseau-Lyre).

Stravinsky: *The Firebird* (complete score, plus rehearsal disc). Ernest Ansermet, New Philharmonia (London) [R.L.].

Tchaikovsky: *Symphony No. 3.* Igor Markevitch cond. London Symphony Orch. (Philips).

R. Thompson: *Symphony No. 2;* **W. Schuman:** *To Thee, Old Cause.* Bernstein, New York Philharmonic (Columbia).

Vaughan Williams: *Flos Campi* (Cecil Aronowitz, viola); *Variants of "Dives and Lazarus"; An Oxford Elegy* (John Westbrook, speaker). David Willcocks cond. Jacques Orch. & Choir of King's College, Cambridge (Angel).

Vaughan Williams: *Symphonies Nos. 6 & 8.* André Previn, London Symphony Orch. (RCA).

Vivaldi: *8 Concertos for Viola d'amore.* Walter Trampler; with Alberto Lysy cond. Camerata Bariloche (RCA).

Richard Bonynge cond. New Philharmonia Orch. in *French Opera Overtures* by Auber, Lecocq, Adam, Planquette, Boieldieu, & Thomas (London).

Benjamin Britten cond. English Chamber Orch. in his own *Simple Symphony* and works of Elgar, Purcell, Bridge, & Delius (London).

André Kostelanetz conducting the Litolff *Scherzo* (with Theodore Lettvin, piano), Walton's *Capriccio burlesco,* and works of Britten, Delius, Gotovac, Casals, & Delibes (Columbia).

Kostelanetz cond. Rimsky-Korsakov (*"Tsar's Bride" Overture*), Verdi (*Ballet music from "Otello"*), Tchaikovsky (*Cossack Dance from "Mazeppa," Marche miniature from Suite No. 1, "June" from "The Months"*), Wolf-Ferrari, Massenet, & Chapí (Columbia).

Raymond Leppard cond. New Philharmonia Orch. in *18th-Century Overtures* by Rameau, Boyce, A. Scarlatti, Cimarosa, Locatelli, J.C. Bach, & Mozart (Philips).

Max Rudolf cond. Cincinnati Symphony Orch. in Mennin *Canto,* Schuman *New England Triptych,* Dallapiccola *Variazioni,* Webern *Passacaglia* (Decca).

Instrumental and Chamber Music

Bach: *Sonatas for Violin and Keyboard.* James Oliver Buswell IV, violin, & Fernando Valenti, harpsichord (Vanguard/Cardinal) [B.S.].

Bach: *Trio Sonatas Nos. 1 & 5 for organ;* **Vivaldi:** *Sonatas in C major and G minor.* Julian Bream, lute, & George Malcolm, harpsichord (RCA).

Beethoven: *Quartets, Opp. 127 & 135.* Quartetto Italiano (Philips).

Beethoven: *Quintet in C, Op. 29* (Cecil

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Aronowitz, viola); *Quartet, Op. 14, No. 1.* Amadeus Quartet (DGG).

Beethoven: *Piano Sonatas Nos. 3, 13, & 24.* Wilhelm Backhaus (London).

Beethoven: *"Elector" Sonatas, Four-hand Sonata & Variations.* Jörg Demus & Norman Shetler, pianists (DGG).

Beethoven: *Clarinet Trio; Horn Sonata; Allegro and Minuet for two flutes; Quintet for Oboe, 3 Horns and Bassoon.* Piet Honingh (clarinet), Hermann Baumann (horn), Stanley Hoogland (piano), et al., on original instruments (Telefunken).

Beethoven: *Variations in E-flat, Op. 44.* Rudolf Serkin, piano; Hidetaro Suzuki, violin; Ronald Leonard, cello (Marlboro Recording Society, with the Oboe Trio, Op. 87).

Borodin: *Piano Quintet;* **Mendelssohn:** *Piano Sextet.* Vienna Octet members (London).

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Dvořák: *Sonata, Op. 57; Sonatina, Op. 100; Four Romantic Pieces.* Henri Temianka, violin; Gerald Robbins, piano (Orion).

Eaton: *Thoughts on Rilke.* Michiko Hirayama, soprano, & synthesizers; *Vibrations for Woodwinds.* Wm. O. Smith cond. ensemble; *Soliloquy for Syn-Ket, Duet for Syn-Ket and Moog Synthesizer.* John Eaton at consoles (Decca) [O.D.].

Guarnieri: *Ponteios.* Grant Johannesen, piano (Golden Crest).

Haydn & Schubert: *String Trios.* Grumiaux Trio (Philips).

Kagel: *Match for Three Players.* Siegfried Palm & Klaus Storck, cellos; Christoph Caskel, percussion; *Music for Renaissance Instruments.* Mauricio Kagel cond. Collegium Instrumentale (DGG) [O.D.].

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Liszt: *Excerpts from "Années de pèlerinage."* Claudio Arrau, piano (Philips).

Messiaen: *Vingt regards sur l'enfant Jésus.* John Ogdon, piano (Argo).

Messiaen: *Excerpts from Vingt regards & Catalogue d'oiseaux.* Jean-Rodolphe Kars (London, with piano works of Liszt).

Mozart: *Wind Serenade, K. 388.* Alexander Schneider cond. Marlboro Festival Orch. (Columbia, with *Eine kleine Nachtmusik,* cond. Casals).

Prokofiev: *Violin Sonatas Nos. 1 & 2.* Wanda Wilkomirska, violin, & Ann Schein, piano (Connoisseur Society).

Satie: *Gymnopédies, etc., arr. Camarata.* William Bennett, flute; Derek Wickens, oboe; Tom Kelly, clarinet; Roland Marker, guitar (Deram).

Satie: *Piano music.* William Masselos (RCA).

Schoenberg: *Pierrot lunaire.* Friedrich Cerha cond. "Die Reihe," with Marie-Thérèse Escribano, speaker (Turnabout).

Schoenberg: *Suite Op. 29.* Leon Kirchner cond. ensemble; **Boccherini:** *Quintet, Op. 42, No. 1.* Pina Carmirelli et al. (Marlboro Recording Society).

Schubert: *Grazer Fantasie; Ländler;* ***Mozart:** *Fantasies, K. 475 & 397.* Lili Kraus, piano (Odyssey).

Schubert: *Introduction and Variations on "Trock'ne Blumen."* Paula Sylvester, flute; Rudolf Serkin, piano; **Schoenberg:** *Serenade, Op. 24.* Leon Kirchner cond.

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Schubert: *Trio in E-flat, Op. 100.* Istomin-Stern-Rose Trio (Columbia).

***Scriabin:** *Preludes, Op. 11; Vers la flamme,* etc. Raymond Lewenthal, piano (Westminster, M).

Scriabin: *Sonatas Nos. 5, 7 & 9; Etudes, Op. 42.* Ruth Laredo, piano (Connoisseur Society).

Subotnick: *Touch.* Buchla Electronic Music System (Columbia).

Xenakis: *Polla Ta Dhina; ST/10=1-080262; Achorripsis for 21 Instruments; Akrata.* Various performers (Angel) [O.D.].

***Wilhelm Backhaus** in Chopin *Fantaisie-Impromptu,* Brahms *Paganini Variations,* Schumann *Fantasia,* etc. (Parnassus, M).

E. Power Biggs playing music of Frescobaldi, Gesualdo, Trabaci, Pasquini, Marcello, Zipoli, Gabrieli, Fantini, & Banchieri on Italian organs (Columbia).

Ivan Davis in *The Art of the Piano Virtuoso* (London).

Emil Gilels *Carnegie Hall Recital 1969* (Melodiya/Angel).

†**Ruggiero Ricci** *Virtuoso Recital* (violin showpieces by Paganini, Locatelli, Ernst, Vecsey, Wieniawski); with Leon Pommers, piano (Decca).

Seraphim Guide to Renaissance Music. Syntagma Musicum of Amsterdam (Seraphim). [R.J.]

Vocal

Almeida Motta: *Passion.* Gianfranco Rivoli cond. Gulbenkian Chorus & Orch., with soloists (DGG Archive). [H.W.]

Beethoven: *Fidelio.* Karl Böhm cond., with Gwyneth Jones, James King, Theo Adam, et al. (DGG).

Beethoven: *Mass in C, Op. 86.* Hannelore Kuhse, Anneliese Burmeister, Peter Schreier, Theo Adam, Leipzig Radio Chorus & Gewandhaus Orch. under Herbert Kegel (Telefunken).

Berlioz: *Requiem.* Maurice Abravanel cond. Utah Symphony Orch., with Charles Bressler (tenor) & choruses (Vanguard/Cardinal). [R.L.]

Berlioz: *Songs for chorus.* Roger Norrington cond. Schuetz Choir, with Ryland Davies, tenor; Peter Smith, piano & harmonium (Argo).

Berlioz: *Te Deum.* Colin Davis cond. London Sym. Orch. & Chorus, with Franco Tagliavini, tenor (Philips). [R.L.]

Berlioz: *Les Troyens.* Colin Davis cond., with Josephine Veasey, Jon Vickers, et al. (Philips).

Berlioz: *Les Troyens (final scenes only); Mort de Cléopâtre.* Janet Baker et al., with Alexander Gibson cond. London Sym. Orch. (Angel). [R.L.]

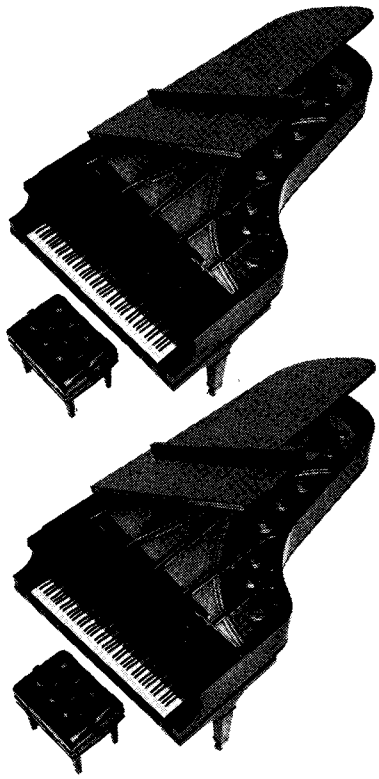
Bizet-Corigliano-Hess: *The Naked Carmen.* Melba Moore, William Walker, David Hess, Anita Darian, et al. (Mercury).

Busoni: *Doktor Faust.* Dietrich Fischer-Dieskau, Hildegard Hillebrecht, William Cochran, et al., Ferdinand Leitner cond. Bavarian Radio Orch. & Chorus (DGG). [R.J.]

Cavalli: *L'Erismena.* Alan Curtis cond. (Vox). [H.W.]

Cavalli: *L'Ormindo.* Raymond Leppard cond. (Argo). [H.W.]

Cimarosa: *Requiem 1787.* Vittorio Negri



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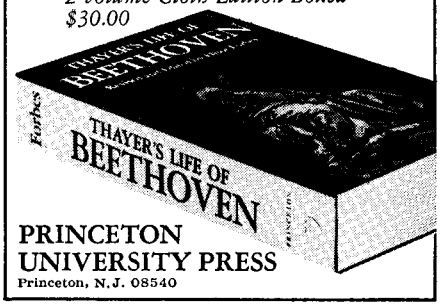

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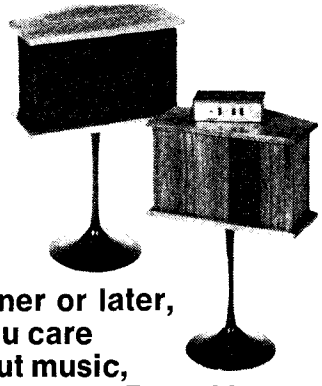

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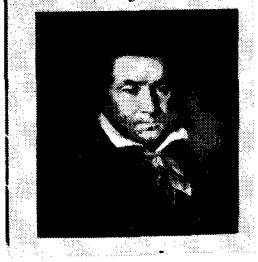

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Donizetti: *Roberto Devereux.* Beverly Sills, Robert Ilosfalvy, Beverly Wolff, et al., Charles Mackerras cond. (Westminster). [R.L.]

Dvořák: *Requiem.* István Kertész cond. London Sym. Orch. & Ambrosian Singers; with Pilar Lorengar, Erzsébet Komlóssy, Robert Ilosfalvy, & Tom Krause (London). [G.L.M.]

Flotow: *Martha.* Robert Heger cond., with Anneliese Rothenberger, Brigitte Fassbaender, Nicolai Gedda, & Hermann Prey (Angel).

Grainger: *Songs, choral pieces, instrumental works.* Benjamin Britten cond. English Chamber Orch. & Ambrosian Singers; with Peter Pears & John Shirley-Quirk (London).

Handel: *Samson.* Karl Richter cond.; with Martina Arroyo, Alexander Young, Ezio Flagello, et al. (DGG Archive). [H.W.]

Hanson: *Merry Mount* (excerpts) (Eastman School Chorus & soloists); **Strong:** *Chorale on a Theme of Hans Leo Hassler;* **Parker:** *Prelude to "Mona."* Howard Hanson cond. Eastman-Rochester Orch. (Mercury).

Haydn: *The Creation.* Herbert von Karajan cond. Berlin Philharmonic, with Gundula Janowitz, Christa Ludwig, Fritz Wunderlich, Werner Krenn, Fischer-Dieskau, & Walter Berry (DGG). [R.J.]

Hindemith: *Cardillac.* Fischer-Dieskau, Leonore Kirschstein, et al., Joseph Keilberth cond. (DGG).

Ives: *17 Vocal and Choral Works.* Gregg Smith Singers et al. (Columbia).

Kraus: *Funeral Cantata for Gustav III.* Newell Jenkins cond. Clarion Concerts Orch. & Chorus, with Joan Marie Moynagh, Kerstin Meyer, Ragnar Ulfung, & Kim Borg (Vanguard/Cardinal).

Mahler: *Des Knaben Wunderhorn.* Christa Ludwig & Walter Berry with Leonard Bernstein as pianist on one disc and cond. New York Philharmonic on second disc (Columbia). [R.L.]

Massenet: *Werther.* Victoria de los Angeles, Nicolai Gedda, et al., Georges Prêtre cond. (Angel).

Menotti: *The Medium.* Regina Resnik, Judith Blegen, et al., Opera Society of Washington under Jorge Mester (Columbia).

Monteverdi: *L'Orfeo.* Rohtraud Hansmann, Cathy Berberian, Max van Egmond, Kurt Equiluz, et al., Nikolaus Harnoncourt cond. (Telefunken). [H.W.]

Mozart: *Don Giovanni.* Joan Sutherland, Marilyn Horne, Gabriel Bacquier, Werner Krenn, et al., Bonynge cond. (London). [G.L.M.]

Mozart: *Masonic Music.* István Kertész cond. London Sym. Orch. & Edinburgh Festival Chorus; with Werner Krenn & Tom Krause (London).

Ravel: *Chansons madécasses, Don Quichotte à Dulcinée, Histoires naturelles,* etc. Gérard Souzay, baritone; Dalton Baldwin, piano (Philips).

Schubert, Schumann & Wolf: *Songs.* Hermann Prey, baritone; Konrad Richter, piano (London).

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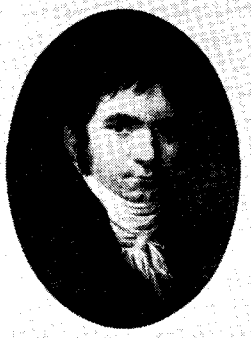

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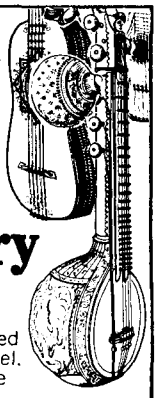

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Continued from page 60

professional analyst, concerned before all else with a perfectly constructed mechanism whose "beauty" or "significance" consists simply in that perfect construction; and the musically uneducated or semi-educated listener who is only vaguely aware of musical form and seeks, primarily for communication, contact at a level deeper than words with another human personality and through him with the creative instinct itself. Such a listener will always find it impossible to believe that the ideas and beliefs that formed and influenced Beethoven the man played no part in determining the character of his music.

And so, what has attracted the great majority of music lovers to Beethoven's music has probably changed very little over the last half century. A greater and wider experience of music generally has certainly enlarged and widened their appreciation of Beethoven, enabling them to come to terms with the difficult late works that an earlier generation thought inaccessible to all but professionals and giving them new insights into works already familiar. I deliberately use the word "difficult" of Beethoven's last works—by which I mean the piano sonatas from Opp. 101-111 and more particularly the string quartets Opp. 127-135—because no amount of musical education or sophistication will ever justify Bernard Shaw's description of "the simple, unpretentious, perfectly intelligible posthumous quartets." Beethoven's loyal but thickheaded secretary Schindler was more perspicacious than Shaw when he insisted that the last piano sonatas—and *a fortiori*, therefore, the last quartets—come from the depths of a singularly mature and profound human personality and can only be properly performed, enjoyed, and "understood" by those who have themselves reached a comparable state of emotional and intellectual development. I doubt whether in fact Shaw was such a person. What is certain is that today an increasing number of music lovers are aware of the demands that this music makes and are anxious to satisfy them; and it is the crowning achievement of Beethoven to have inspired this reverence and affection nearly 150 years after his death.

Answer to Wit Twister, page 52: parties, traipse, piaster.

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GENUINE BUCKSKIN JACKETS and hundreds of unique leather items. Send 50¢ for buckskin money poke and big color catalogue. Berman Buckskin Company, Dept. 37, Minneapolis, Minnesota 55401.

NAVEL ORANGES—Choice Grapefruit—Florida's finest. Now shipping 47 states, Canada, Europe. Free Brochure. Airport Fruit Shipper, Miami International Airport, Miami, Florida 33159.

COVERED WAGON MOVERS. Competent, experienced, insured. For estimate call Jerry McGruddy, ALgonquin 5-1788 NYC.

1971 PEACE POSTER CALENDAR—20" x 25", $1.50 pp. Barron Brothers, 127 South 18th Street, Philadelphia, Pennsylvania 19103.

DISTINCTIVE NAMEPLATES, desk or door. Natural woods $2.75 up. Brochure. Nameplate Gifts, 112 Evergreen, Elmhurst, Illinois 60126.

HEX SIGNS—20 traceable designs, $1.00. Hexaway, 3 Burke Avenue, Baltimore, Maryland 21204.

FREE BOOK. Prophet Elijah Coming Before Christ. Megiddo Mission, Dept. 14, 481 Thurston Road, Rochester, N.Y. 14619.

WE COPY AND RESTORE old photos and documents. Repro Associates, Sonith Building, Pine and Daly Streets, Indianapolis, Indiana 46202.

NORTH CAROLINA RESORT—Beautiful; secluded; conveniences. Recreation unlimited. Ideal spot for creative work and small conferences. Rustic cottages or elegant rooms. Tanglewood, Clemmons, North Carolina 27012

WORD-GAME PLAYERS will love our "Turn-A-Word" turntable! Also great for model builders! $1.99 postpaid. UNIMPEX, 397 Moody Street, Waltham, Massachusetts 02154.

POSTERS (over 200, many antiwar), buttons (over 200), bumper stickers, peace jewelry and earrings. Wholesale and retail. Free catalogue. BIG-LITTLE STORE, 1077 Mission, San Francisco, 94103.

PERSONALS

"MERRY CHRISTMAS!" bumper strip says it to everybody. 2/$1.00; 6/$2.50. (Also "Happy New Year!") Wry Ideas, Rye, N.Y. 10580.

AUTHOR'S AND EDITOR'S ASSISTANT skilled in all literary techniques, from library research to copy styling, prides herself on meticulous detail work. Eight years' experience; recent references. Mature, informed, valuable. Box Y-675.

THE GREAT PAPER PUT-ON. Instant peel-and-stick-up make-believe furniture. Tiffany Lamp, $4.25; Ring-Up Telephone, $2.25; Gumball Machine, $3.25; others. Send for brochure. Western General Store, Dept. A, 9818 South 213th Place, Kent, Washington 98031.

FOR SALE: Complete darkroom set-up. Excellent condition. Durst enlarger 2¼-35-120, etc., electric dryer 16" x 20", 4 F.R. tanks and all accessories for developing and printing. Real buy. NYC. SR Box Y-677.

CHALLENGE THE FAMILY with Design Tiles. 128 designs to assemble. Pre-school to superior adult. $11.90. Flowers, 300 West Franklin Street, Richmond, Virginia.

FREE CATALOGUE: Wholesale prices, diamonds, sapphires, imported silks and wools, crystal, Tiffany lamps, hunting, fishing and camping supplies. Herter's Inc., Dept CS, Waseca, Minnesota 56093.

"BYZANTIUM." a game by design," said John Rolling-Front pursuing Beauty through the ruins.

ELEGANT WRITING—Invitations, envelopes, place cards, bookplates, etc. Samples available. New Haven-New York area. Box Y-640.

HUMANISM, a nontheistic philosophy for people of goodwill, who appreciate the rational viewpoint. Free information. American Humanist Association, Dept. SR, 125 El Camino del Mar, San Francisco, California 94121.

CRISTALL SOAP—An Italian Classic for men. Pure glycerine soap in a clear russet color with woodsy scent or golden color with citrus scent. Gift box of 3 cakes, $4.00. Or an introductory unboxed cake of either or both $1.00 each. JUDSON KING, P.O. Box 5067, Carmel, California 93921.

NEW FUND-RAISING TOOLS—Cassette tape tells you how to raise from $100 to $100,000. Compiled by professional fund-raisers. $5.95. National Action/Study Center, 1805 Pine, San Francisco, California 94109.

WANTED: HUMOROUS LIMERICKS and quatrains pertaining to science teaching or science subjects. $5.00 each paid for those accepted. Frey Scientific Co., 465 South Diamond Street, Mansfield, Ohio 44903.

McGOVERN '72—Bumper stickers 3/$1.00, Farver, 11 Divinity Hall, 14 Divinity Avenue, Cambridge, Massachusetts 02138.

NO-SEW DRESSMAKING KIT, new for girls 6-10. Child designs, easily makes own washable, wearable dress, "stitching" with fabric glue. Little Miss Vogue kit contains fabric for TWO dresses, pattern, trim, glue. Fun, educational gift. $4.95. Nelson House, Box 203, Tiburon, California 94920.

NAME PLEASE! Memory Game. The ideal party or after-dinner game for literate adults. $3.00 postpaid. No C.O.D.'s. H. Annable, 174 Glenwood, Clinton, Connecticut 06413.

WORD PUZZLE FANS—New card game for those who like words. VERBUM EST, $4.00. P.O. Drawer B, San Francisco, 94131.

STAMP OUT JUNK MAIL—"Delivery Refused" rubber stamp, $2.00 postpaid. First Impressions, 5525-C East Seventh Street, Long Beach, California 90804.

WOMEN'S LIB JEWELRY! The Lib-Sym, created by women for women. Enclosed in female biological symbol. Silver or gold plate; black, red, green or blue enamel highlights. Bright conversation maker. Pendant on chain $3.00, pin $2.50. Prepaid. Bar-Dot Company, Box 984, Hartford, Connecticut 06101.

WRETCHED MESS CALENDAR. 1971—This is our last final ad this year (no more). Celebrate Betty Crocker Burns Her Buns Day and 422 other joy-infested holidays. Incorporates Poor Wretched's Almanac, semilavishly illustrated, free Gift Certificates. $2 from Wretched Mess, Route A13, West Yellowstone, Montana 59758.

SITUATIONS WANTED

YOUNG MAN, Yale, B.A., Phi Beta Kappa, with copy editing skills, college magazine experience, bright, personable, seeks start in publishing. Box Y-631.

MOTHER'S HELPER—Young Latin-American woman, fair English, seeks six month job in NYC. Help with children, cook. Available December. 212-TR 5-3047.

MALE TEACHER, 30, desires to spend Christmas assisting intelligent, handicapped man in vacation travel. Box Y-665.

INTELLIGENT WOMAN, creative, widely read, with background in teaching and medical work, wants writing, editing, reviewing, literary or technical. Box Y-639.

RETURN TO NONPROFIT—Flexible: editor, teacher, voluntary group and office administrator. Westchester, Connecticut. SR Box Y-666.

HIGHLY QUALIFIED COUPLE, mid-50's (Yale, Smith, Oxford, etc.), professional painter and ceramicist with private means seeks academic attachment at no cost to institution. In return for artistic independence, will teach, lecture, hold critiques and otherwise participate altruistically. Warm, winter climate, domestic or foreign, especially acceptable. By all means look these two gift horses in the mouth. Write Box Y-661.

THEATRE DIRECTOR/MANAGER; commercial, community, academic. Promotion/technical skills. Seeking related/unrelated post; arts/communication. Box Y-663.

EMPLOYMENT OPPORTUNITIES

POSITIONS FOR TEACHERS of secondary academic subjects including English, science, math, social studies for two-year assignments in Laos and English teachers with fluent French for two-year assignments in Algerian Lycees available with voluntary organization. Prior teaching experience essential; married couple without dependents acceptable if both qualified. All expenses and nominal salary paid. Need minimum three months to process application; final decision made early April 1971, for June departure to Laos and September departure to Algeria. Write: International Voluntary Services, 1555 Connecticut, N.W., Washington, D.C. 20036.

NATIONAL EXECUTIVE DIRECTOR, Women's International League for Peace and Freedom. Begin June 1971. Write 1 North 13th Street, Philadelphia, 19107.

ACADEMIC POSITIONS—U.S. and Foreign. All levels and subjects. Come in or send $1.00 for list of hundreds of positions. Private School and College Bureau (Since 1925), Suites 422-24, 342 Madison Avenue, Dept. SR, NYC. 212-OX 7-4341.

EXCITING OVERSEAS JOBS. Directory $1.00. Research Associates, Box 942-R, Belmont, California 94002.

BOOMING AUSTRALIA WANTS YOU—1970 Australian Handbook describing Government assisted passage, employment opportunities, business, farming, teaching, fishing, etc.; plus application forms and employers' list $1.00. Buckeye, Box 1032CC, Fairborn, Ohio 45324.

OVERSEAS EMPLOYMENT—Australia, Europe, South America, Asia! All occupations. $700-$3,500 monthly. Write: Employment International, Box 29217-MV, Indianapolis, Indiana 46229.

LONDON—secretaries/typists—work: Spring, Summer or Autumn. Applicants pay own fare. Send 30¢ in stamps, Miss Liberty, Inc., 705 Stoneleigh Road, Baltimore, Maryland 21212. (Add 30¢ for work/study literature.)

EUROPEAN-FOREIGN EMPLOYMENT—Detailed report on currently available jobs—Europe, Australia, Africa. $3.00. Eurojob Report, Box 52643-R, Lafayette, Louisiana 70501.

OVERSEAS JOBS. High Pay, Travel, Adventure. Directory of over 100 American firms now hiring for overseas projects. $1.00. Transworld, Box 90802-K, International Airport, Los Angeles, California 90009.

WORLDWIDE POSITIONS AVAILABLE. Enjoy high pay, travel allowance, paid overtime!! Write: Global Employment, Box 706P25, Orinda, California 94563.

TEACHERS, TOP MAINE CAMPS—Sports, Arts. Box 214, Chestnut Hill, Massachusetts 02167.

AUSTRALIA WANTS YOU!!! Government assisted passage. 1971 government information and forms. Most complete information available. $1.00. Reports on employment, business, taxes, education, teaching, housing, ranching, maps, etc. AUSTCO, Box 3623-K, Long Beach, California 90803.

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(Continued from page 87)

HOUSES AVAILABLE

For Sale

VERMONT—Village homes, old-time personality or modern, custom-built. Choice acreage. Brochure. ROLAND BEERS REALTORS, Manchester, 05254.

WARREN, VERMONT—Architect's vacation home, near Sugarbush, featured in April Domus, November Abitare. 3¼ acres, pond, 50 mile view. Sleeps 10. J. S. Wood, 286 Beacon Street, Apt. 11, Boston, Massachusetts 02166.

For Sale—Furnished

MADONNA VILLAGE HOME, Jeffersonville, Vermont. Walk to the village chairlift and ski five major interconnected mountains including Stowe's Spruce and Mansfield. Fine restaurants, shoppes, indoor tennis, housekeeping services, successful rental management programs winter and summer—a complete family environment. Fully furnished with all appliances, 4-bedroom, 4-full bathroom home with fine view, adjacent to Olympic swimming pool. 80%, 20-year mortgage available on $43,900 selling price. Call or write owner's agent for introductory visit: Brooks Barron, 802-888-4287, Hyde Park, Vermont 05655.

MENDOCINO COUNTY—Spectacular 2 acre oceanfront level house on edge of cliff. All rooms ocean view, 158 miles north of San Francisco. Private exclusive pine tree drive. Furnished Italian and English 18th century antiques, 2 fireplaces, 2 bedrooms, 2 baths, accommodations for 8. AEK, electric baseboard heating, dining room, library, large redwood living room with cathedral ceilings. 3600 sq. ft. Tibbens Realty Company, Main Street, Mendocino, California. 707-937-5891.

For Rent—Furnished

ST. CROIX, V.I. FREDERIKSTED, SOUTH SHORE—Spacious oceanfront home—4 bedrooms, 3½ baths, sandy beach, snorkeling, surf casting. Championship golf 10 minutes away. Caretaker. Maid available. January 15th-April 15th, $2,250 month: April 15th-January 15th, $1,750 month. SR Box X-998.

BARBADOS—New coral stone house on cilff overlooking Atlantic Ocean. Own 400' beach, safe surf. Pool. Uninterrupted cool trade winds. 3 bedrooms, 3 baths, library, living and dining room, kitchen, staffed. SR Box X-972.

ST. JOHN, VIRGIN ISLANDS—cottage, 9 acres, breathtaking views. Weekly. SR Box T-851.

VILLAS, apartments or cottage RENTALS in St. Maarten, Eluthera, Grenada, Aruba, Barbados and St. Croix. Call 914-769-3788.

For Fall/Winter Rental

FALL AND WINTER in Colorado Rockies—Winterized cabin 22 miles north of Durango, Colorado, in San Juan National Forest (9,000 feet elevation). Sleeps 5 comfortably, 2 full bathrooms, fireplace, complete kitchen, all utensils, linens, china, silverware, etc. Furnished. All utilities. 7 miles from Purgatory Mountain ski area. Highway open all winter. Indicate dates preferred when requesting complete information. Write Jack M. Doyle Advertising, 305 West Broadway, Louisville, Kentucky 40202. Phone 502-583-3816.

HOUSES FOR EXCHANGE

MEMBERS EXCHANGE HOMES for rent free vacations. Write: Vacation Exchange Clubs, 663 Fifth Avenue, New York 10022.

HOLIDAY HOME EXCHANGE BUREAU will arrange between reputable approved people. Write Box 555, Grants, New Mexico 87020.

APARTMENTS AVAILABLE

For Rent

Furnished/Unfurnished

CLEARWATER BEACH, FLORIDA—Brand new units. Furnished, unfurnished; annual, seasonal. 2 bedrooms, 2 baths. Private recreational facilities. Private beach. P.O. Box 391, Bloomington, Indiana 47401. 812-339-1488.

APARTMENTS AVAILABLE

For Rent—Furnished

NAPLES, FLORIDA—New Gulf Coast Condominium. Ground floor apartment; 2 bedrooms, 2 baths, large living room. Modern, air-conditioned, furnished. Two blocks from shopping and beautiful white beach. $400 month on 1 year lease or $3,000 for the season. Immediate occupancy. Contact: Casey Miller Associates, 305 Fifth Avenue South, Naples, Florida.

For Winter Rental

SKIERS—Stowe condominium—nicely furnished. Great location. 203-658-4571.

APARTMENTS WANTED

Unfurnished

WRITER desperate for one-bedroom unfurnished hotel apartment, midtown, NYC. Please write Box X-790.

Furnished

PREGNANT LADY needs apartment Paris area, January-March. Box Y-657.

PROPERTY FOR SALE

NORTHERN VERMONT REAL ESTATE. Brooks Barron, Broker, Hyde Park, Vermont. 802-888-4285.

WILDERNESS ESTATES—Only 70 minutes from Columbus Circle. Adirondack-like tracts from 6 to 105 acres adjoining 6,000 acre State Park with Swimming, Boating and Skiing. $375 acre and up (liberal financing). Principals only. 212-421-5256.

LAND FOR SALE: Northern Vermont beauty available without billboards. Brooks, Views, Skiing, Lake Frontage, Timberland, Farms, Summer or year round residences. Free Brochure. Write Box X-934.

BUSINESS OPPORTUNITIES

CHAIN OF RETAIL BOOKSTORES in N.E., has store for sale as franchise in Ansonia, Connecticut. $15,000 cash requirement. If interested, contact R. David Serrell, Paperback Booksmith, 71 Amory Street, Roxbury, Massachusetts 02119.

TWENTY-YEAR leading temporary personnel firm, nationally known, publicly owned, offers franchise slice of billion dollar industry. Person or team. Enjoy working with people, have general business background? Success possible with support, guidance, training. Sincerely interested? Send details of qualifications to: Box Y-573.

FREE BOOK describing book, "999 Successful, Little-Known Businesses." Work home! Plymouth 428-K, Brooklyn, N.Y. 11218.

YOUR OWN BOOKSTORE in Greenwich Village. Exciting profitable bookstore for sale as franchise. $20,000 equity capital required. Owner-operator only. Please furnish personal background and references. Contact R. David Serrell, Paperback Booksmith, 71 Amory Street, Roxbury, Massachusetts 02119.

CAMPS

MEXICO—Hacienda Del Solar, Taxco. Coed 12-16 (6 weeks). Combines creative cultural athletic camp program with travel. Enrollment limited to 28. C. Polk, 45 Lake Shore Drive, Eastchester, N.Y. 914-337-4394.

RETIREMENT LIVING

RETIREMENT LIVING AT ITS FINEST at Crestview Center in the heart of the residential metropolitan Toledo (Ohio) area. A specially-developed community where retired people share the security of health services, the comfort of never being alone, the assurance of protection against inflation, the independence of coming and going as they please. Life lease or a new monthly fee plan available. For complete information, write Mr. Maurice Seiple, Director of Development, Crestview Center, Harroun Road, Sylvania, Ohio 43560.

VACATIONS

YOU'LL LIKE THIS PACKAGE, if you're a golfer. Without being extravagant, you and your family now can enjoy a luxurious vacation at our oceanfront inn and reduced rates on the challenging new course of the Hilton Head Golf Club and four other championship golf courses. Write for our New Golf Vacation Package Plan and color brochures: Sheraton-Adventure Inn & Beach Villas, Box 15, Hilton Head Island, South Carolina 29928.

BEACHCOMBER'S "TROPIDISE"—"a get away from it all place." Motel rooms, efficiencies, cottages, endless beach. Write Rod and Ruth Happel, Caribe Adventure Inn, Box 158, Sanibel Island, Florida 33957.

TRAPP FAMILY LODGE has Ski Touring for all ages. Marvelous Austrian meals! Color brochure: Box 11, Stowe, Vermont 05672.

PATAGONIA, ARIZONA, Circle Z Ranch. Ultimate in riding, birdwatching, sun, siestas.

HEALTHFUL VACATIONING—Reducing. Fasting. Rejuvenation. Delightful foods. Pool. Solariums. Boats. SHANGRI-LA, Bonita, Florida 33923-SR.

JEWEL BOX ELEGANCE, Lighthouse Inn, 52 room mansion showplace of the shore at New London, Connecticut. 2½ hours from Gotham. Superb food. E.P. Doubles $15 up. Brochure S.

NASSAU, BAHAMAS. Relax in elegant informality in 1-2-3 room apartments with kitchens, air conditioning, maid service. On private beach, pool. Write Cable Beach Manor, Box 263, Nassau, Bahamas.

FLORIDA KEYS—ISLAMORADA, Box 222R, Drop Anchor Resort Motel. AAA. Relaxed oceanfront tropical living. Efficiencies. Pool. Brochure.

SAN FRANCISCO ON A BUDGET? Charming, centrally located. Hotel Beresford, 635 Sutter Street.

TENNIS: FLORIDA KEYS—"Zen" Method Instruction. Islamorada: 664-4884. Hawthorne Bissell.

LUXURY SCANDINAVIAN VILLAS—St. Thomas, Virgin Islands. 3 bedrooms, 2 baths. Near finest beaches. Daniel D. Miller, Inc., 420 Lexington Avenue, NYC 10017. 212-LE 2-7700.

TIRED? Come to the tropical, fully modern, Matecumbe Resort Motel, Florida Keys. Box 203B, Islamorada, Florida.

CARIBBEAN'S CHOICEST ISLAND, St. Maarten, Netherlands Antilles. Tamarinde Guesthouse. Reasonable. Request brochure.

THE SEASIDE, unspoiled Longboat Key, Florida 33577. Year 'round resort on private Gulf beach.

HOTEL PLAYA MAZATLAN. Beautiful, safe, tropical beach, quiet resort, best international cuisine and service. Write for information to Hotel Playa Mazatlan, Apartado 207, Mazatlan, Sinaloa, Mexico.

A TREASURE by the sea. Unique oceanside resort apartments. Leisure living in tropical tranquillity—or exciting sport fishing and imaginative underwater exploring. Interested? Sunburst South Resort, Box 145, Islamorada, Florida Keys, 33036.

VIRGIN ISLANDS *private home. Murray,* 111 *New Road,* Kendall Park, N.J. 08824. 201-297-0420.

NEED TO GET AWAY? Find the way for you in a Re Creation Week on top of the Blue Ridge Mountains. Insight and Inspiration for daily living. Write Rocky Hollow Community, Hillsville, Virginia 24343.

WHALER'S INNE, Mystic, Connecticut—Inviting, homey seatown hostelry, walking distance to famed Mystic Seaport marine museum. Doubles $10-$16; 4 persons, $16-$20. Reserve by mail or phone.

PARADOR MARTORELL, inn by world famous Luquillo Beach. Box O, Luquillo, P.R.

ESCAPE to a Thrifty Vacation under the Florida sun. Lakeside Inn on Lake Dora has everything for relaxation. Folder, rate schedule available. Richard Edgerton, President, Mount Dora, Florida 32757. 904-383-2151.

ANTIGUA, WEST INDIES—Modern Falmouth Harbour Beach Studio Apartments. Maid, shopping service. Private white sand beach. Swim, sunbathe, fish, sail, snorkel. No charge for use of boats. Write for color brochure. Hancarib, 770 Welch Road, Palo Alto, California. 415-325-5627.

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VACATIONS

ARIZONA'S GREAT GOLF HOLIDAY is only available at the Wigwam in Litchfield Park, a pleasant 15 minute drive from Phoenix. Play two superb Robert Trent Jones championship courses. Also tennis, swimming, riding and every recreational facility under the sun, plus poolside luncheons daily. After dark activity features dinner dancing in the elegant Terrace Dining Room, cocktails and entertainment in the convivial Owl cocktail lounge. Matchless guest accommodations in a colorful garden setting. Special Family Holiday programs for Christmas, New Year's. For spectacular brochures, rates, further information and reservations, contact: Reade Whitwell, Vice President, THE WIGWAM, Litchfield Park, Arizona 85340. Telephone: 602-935-3811.

CARIBBEAN SEA. New efficiencies. Idyllic private coconut beach. CARIBE PLAYA, Patillas, Puerto Rico.

PRIVATE, 2 ROOM APARTMENT overlooking sea. Near beaches. Box 2571, St. Thomas, U.S. Virgin Islands 00801.

BUCKS COUNTY stone house, electric heat, no TV, 33 acres, free to bird-feeders, January 7th-29th. Alexander L. Crosby, Quakertown, Pennsylvania 18951.

JAMAICA GREAT HOUSE. Apartments, rooms. Private beach. Reasonable rates. SR Box Y-643.

CORTEZ, FLORIDA—On beautiful Sarasota Bay. Brochure and Rates, ALBION INN.

SUMMER STUDIES ABROAD

GERMANY — FRANCE — SCHILLER COLLEGE — see "STUDIES ABROAD." Language, Literature, Art, Theatre, Music, East-West studies.

SUMMER ON GREEK ISLAND: Aegina Arts Centre. Study painting, music, archeology, poetry, Greek language and literature, attend music and drama festivals, dancing, bouzouki, the real sea and sun on unspoiled Aegina. One month sessions July or August: Tuition $250, travel arranged, write: John Zervos, c/o DePaul University, 25 East Jackson Boulevard, Chicago, Illinois 60604.

FOR HIGH SCHOOL STUDENTS and Graduates. Exceptional travel plans in Western Europe—Czechoslovakia and Yugoslavia—Greece and Turkey—Russia. Get off the beaten track and become involved in European life. Speak French in France or Spanish in Spain all summer. Or stay in a Soviet youth center; sail with Breton fishermen; climb glacier-covered Alps; ski in August at Mont Blanc; make bicycle trip in Denmark; hike with Czech students; live with European family. Music festivals, theatres, 20th year. Write: George R. Shumlin, Putney Student Travel, Putney, Vermont 05346.

WROXTON COLLEGE IN ENGLAND: June 28th-August 13th. Graduate courses in Shakespeare, novel and drama. British University Lecturers. Plays at nearby Stratford. Historic sightseeing trips. Residence in Lord North's Wroxton Abbey. Write Wroxton Office, Fairleigh Dickinson University, Teaneck, New Jersey 07666.

HIGH SCHOOL SPANISH PROGRAM—One month in beautiful hacienda in Colima, Mexico. Write: Richard Hancock, University of Oklahoma, Norman, Oklahoma 73069.

AIMS-INTERNATIONAL—European summer study and travel. Ages 15-20, programs of Language Study or Comparative Cultures and Lifestyles, Classical Civilizations, Eastern and Northern European Studies, Mediterranean Cruise. Scandinavia, England, France, Switzerland, Spain, Italy, Austria, Russia, Greece, Israel. Chaperoned; Academic Credit. Write: Registrar, AIMS-International, 1054-31st Street, N.W., Washington, D.C. 20007.

ARE YOU QUALIFIED to meet Russians face to face in the U.S.S.R. on a 2 week exchange visit departing December 19th and Spring '71? All ages, occupations eligible. Citizen Exchange Corps, Dept. SR 11/70, 10 West 46th Street. NYC. 212-LT 1-8113.

LITERARY BRITAIN. 1971 college studytours. Use your charter. Box Y-611.

SUMMER MUSIC, ART SEMINARS in Italy. Organology, Director: Clemente Terni; Opera Workshop, Director: Tito Gobbi; Christian Iconography; Romanesque Architecture and Sculpture, Director: Dr. Mario Bucci. June 21st-July 30th. Villa Schifanoia, Graduate School of Fine Arts, Florence, Italy. Information: Coordinator of Study Abroad, Rosary College, River Forest, Illinois 60305.

SUMMER STUDIES ABROAD

LESLEY FROST, daughter of Robert Frost, announces a summer's innovation for her Escuela de la Tahona, La Granja (Segovia), Spain, July 1st-August 15th, 1971. Girls from previous summers who are doing advanced work in Spanish may return. "New" girls must have had several years of Spanish and/or summers with the Experiment, Mexico, etc. Ages: 17-20. Academic work in depth. Tours as usual. Write 129 East 10th, NYC 10010.

"I TOOK THE ROAD less traveled" . . . Exploring Anthropology/Archaelogy-Theatre-Dance-Tennis-Art-Ceramics-Languages-Homestays-Baltic Cruise. YOUTH TRAVELS TO MEXICO/EUROPE, 47 Stephanmarc, New Hyde Park, N.Y. 11040. 516-GE 7-7154.

STUDIES ABROAD

GERMANY — FRANCE — SCHILLER COLLEGE—Academic year programs in Heidelberg, Berlin, Paris, for upperclassmen and Bonnigheim Castle for underclassmen. M.A. curriculum in Heidelberg; language, East-West studies and Theatre Arts in Berlin. Stimulating European Travel. American credit system. Selection of Summer Sessions 6-8 weeks: France, Germany. Write Schiller College U.S. Office, 429 N.W. 48th Street, Oklahoma City, Oklahoma 73118 (Phone 405-842-5979), or 7121 Kleiningersheim, Germany.

WASTING YOUR HOLIDAYS? Enjoy 2 weeks or a year of arts, crafts, intensive Spanish, Writers' Workshop as hobbyist, professional; MFA program. Field trips, sunshine, sports, Mexico's loveliest town. Complete board from $4. Prospectus? Instituto Allende, San Miguel Allende, Guanajuato, Mexico.

COLLEGE STUDENTS: Study aboard ship and complete field research in ports. Applications accepted now for accredited Spring 1971 semester and both semesters 1971-'72 academic year. Fall semesters emphasize Mediterranean-Latin American studies; spring semesters, Asian-African studies. Write: World Campus Afloat, Dept. SR, Chapman College, Orange, California 92666.

PHOTOGRAPHIC ARTS—Studies in cinema and photography. Praestegaard, Kettrup pr., 9690 Fjerritslev, Denmark.

TRAVEL

IF YOU CAN PRONOUNCE GUYANA*, you may wish to subscribe to the newsletter for Caribbean cognoscenti. What's new in politics, investments, industry, off-beat islands, hotels, transportation. Twelve monthly issues, $15. (*Guy-ANN-a.) Caribbean Report, Suite 1202-A, 527 Madison Avenue, New York 10022.

WORLDWIDE FREIGHTER GUIDE — $1.75. Rates, schedules, 700 passenger carrying Freighters. TravLtips, 40-21ZS, Bell, Bayside, N.Y. 11361.

FOR STUDENT TRAVEL or Study or Family Stays or Camping . . . small groups . . . leisurely pace . . . lively, flexible programs . . . leaders of caliber, taste and wit . . . Itineraries in Western Europe, Scandinavia, Russia, Greece and Yugoslavia. 14th year. Students Abroad, 771-S West End Avenue, NYC, N.Y. 10025. 212-928-7878.

BUY OR RENT a new car for your trip abroad. Free Catalogue. Europe By Car, Inc., 45 Rockefeller Plaza, New York, N.Y. 10020.

THE CARIBBEAN. Your own schooner; live shipmates, crew. Great grub, grog, ports of call. Skin-dive, navigate, explore; limbo till dawn. 10 days, $245. Windjammer, Dept. 122, Box 120, Miami Beach, Florida 33139.

AUTO BABYSITTERS OF NYC. INDOOR parking. Rates LOWER than outdoor airport/pier parking. Pick up/delivery—airports, piers, hotels. Branches throughout NYC. Savoy Garages, 827 Sterling Place, Brooklyn, N.Y. 212-493-9800.

EXPLORE A PIECE OF THE WORLD this summer with The Experiment in International Living. You can have an in-depth, person-to-person experience in any one of 35 countries. You can learn a language or improve one you already know. Travel to the country of your choice with a small group of U.S. students. Live with a native family. See the country with new friends. Even get involved in work or service projects, if you wish. Interested? For details, write: Summer Abroad, The Experiment, West Hill, Putney, Vermont 05346. Please indicate your age and year in school.

SOUTH AMERICA—"Green Hell Tour" of the Amazon Jungle. 18 days $565 land portion. "Central America by Motorcoach." 15 days $415 land portion. Write for brochures. Amazon Explorers, Department SR, Professional Building. Route 9, Parlin, N.J. 08859.

TRAVEL

CHRISTMAS HOLIDAYS in Moscow, Leningrad, Kiev. $998 all inclusive. Departure: 12/18/70, return: 1/3/71. Depart/return from West Coast or Chicago. Strasser Travel, 519 Union, Seattle, Washington 98101.

VW CAMPERS—Budget family travel U.S.A. and Europe. IntCampRent, Suite 505-SR, 3100 East Oakland Park, Fort Lauderdale, Florida 33308.

BEST AFRICAN SAFARI so far. 21 days THE places. With, by and for animal lovers. Your guide, Mrs. Cleveland Amory. Contact World Travel Service, 1930 Commerce Building, Fort Worth, Texas 76102.

DYNAMIC ENCOUNTER, LTD. announces a "Singles Exclusive" for adults only*, February 13th-20th, aboard the cruise ship Queen Anna Maria to the Grand Bahamas. Dynamic Encounter offers a new approach to the world of the single adult. Too often, there is a frantic attempt to imitate the life style of the jet set rather than discover new dimensions within. Dynamic Encounter offers the single adult the opportunity for a unique vacation—not merely escape, but enrichment, an opportunity to share structured emotional and recreational experiences. *Cruise acceptance by interview only. Limited to 30 adults. Registration terminates December 30th, 1970. $495. Write: Travel Era, 325 West 23rd Street, New York, N.Y. 10011 for application. Phone: 212-989-7243.

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KINGSLEY DOUBLE-CROSTIC NO. 1912

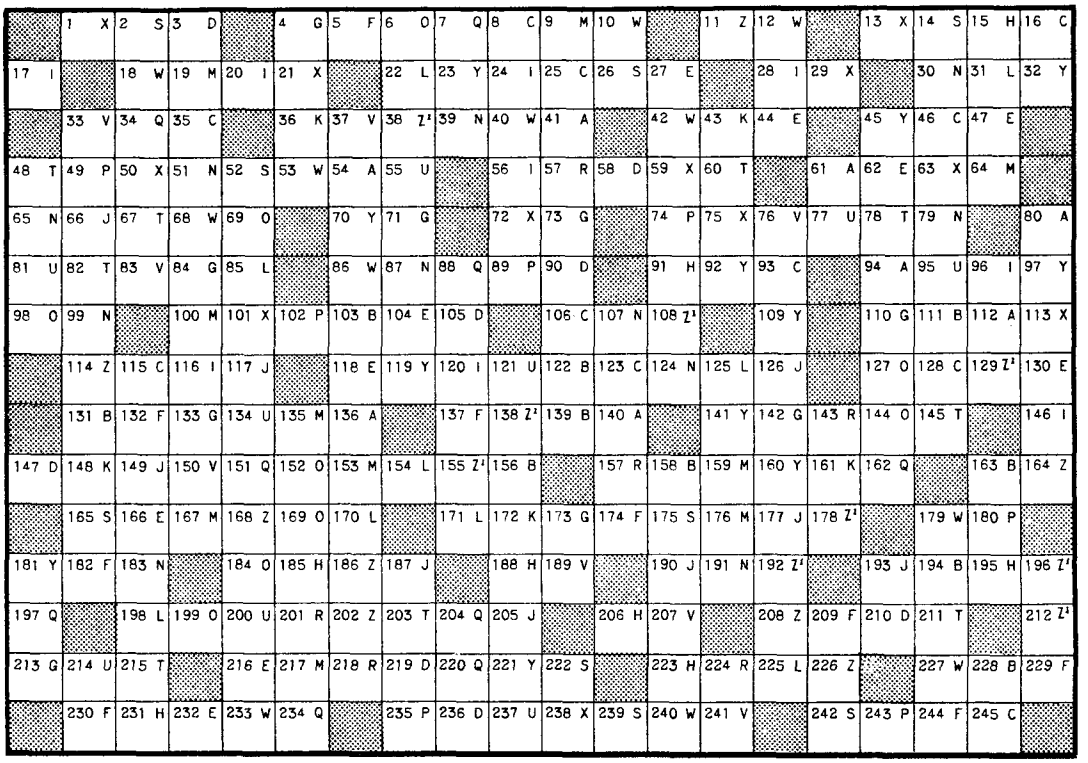
Reg. U. S. Patent Office

By Thomas H. Middleton

DEFINITIONS	WORDS
A. Strip of cloth used to conceal the crack between two scenery flats	41 54 61 80 94 112 136 140
B. Tashkent is its capital	158 122 131 139 103 111 156 163 194 228
C. Guppy (2 wds.)	245 8 25 35 16 46 93 106 115 123 128
D. Reached, attained	147 210 219 236 3 58 90 105
E. Occasionally (3 wds.)	118 166 216 232 27 44 47 62 104 130
F. Another name for St. Jude	137 182 209 229 230 244 5 132 174
G. Security against damage or loss	213 71 133 142 4 73 84 110 173
H. Tennyson wrote "——— Farmer—Old Style"	185 188 195 206 223 231 15 91
I. Loquacious	116 17 56 146 20 24 28 96 120
J. Drained, used up	126 66 117 149 177 187 190 193 205
K. Destroyed	36 43 148 161 172
L. Something made of an incongruous variety of parts	225 22 31 85 125 170 171 198 154
M. You might deem him a "diademed king of the sea," says Melville (2 wds., "Moby Dick")	159 217 9 19 64 100 135 153 167 176
N. Largest port of Indiana (2 wds.)	183 39 51 79 87 191 30 124 65 99 107
O. There are 24 of them in the world (2 wds.)	127 144 69 184 152 169 98 199 6
P. Let; granted	74 89 102 180 235 243 49
Q. Lamont Cranston (2 wds.)	151 197 204 7 234 88 162 220 34
R. Altogether (2 wds.)	57 143 157 201 218 224
S. Outgrowths	239 242 165 175 2 14 26 222 52
T. Plunges headlong (comp.)	145 48 78 211 60 67 203 215 82
U. Remained firm (2 wds.)	200 237 77 81 134 214 95 55 121
V. Weighty, important (2 wds.)	33 189 76 207 83 37 150 241
W. Public press (2 wds.)	12 68 240 40 18 42 53 86 179 227 233 10
X. "By the old Moulmein pagoda, looking ———." (4 wds.; Kipling, "Mandalay")	75 63 13 50 72 1 21 238 59 29 113 101
Y. Shots for travelers, perhaps	97 45 70 23 221 141 109 181 119 92 160 32
Z. Accepted as authority, imitated, trailed	208 164 168 202 11 114 226 186
Z^1 Onetime	129 108 178 196 38 138 155 212 192

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop.



Solution of last week's Double-Crostic will be found on page 18 of this issue.

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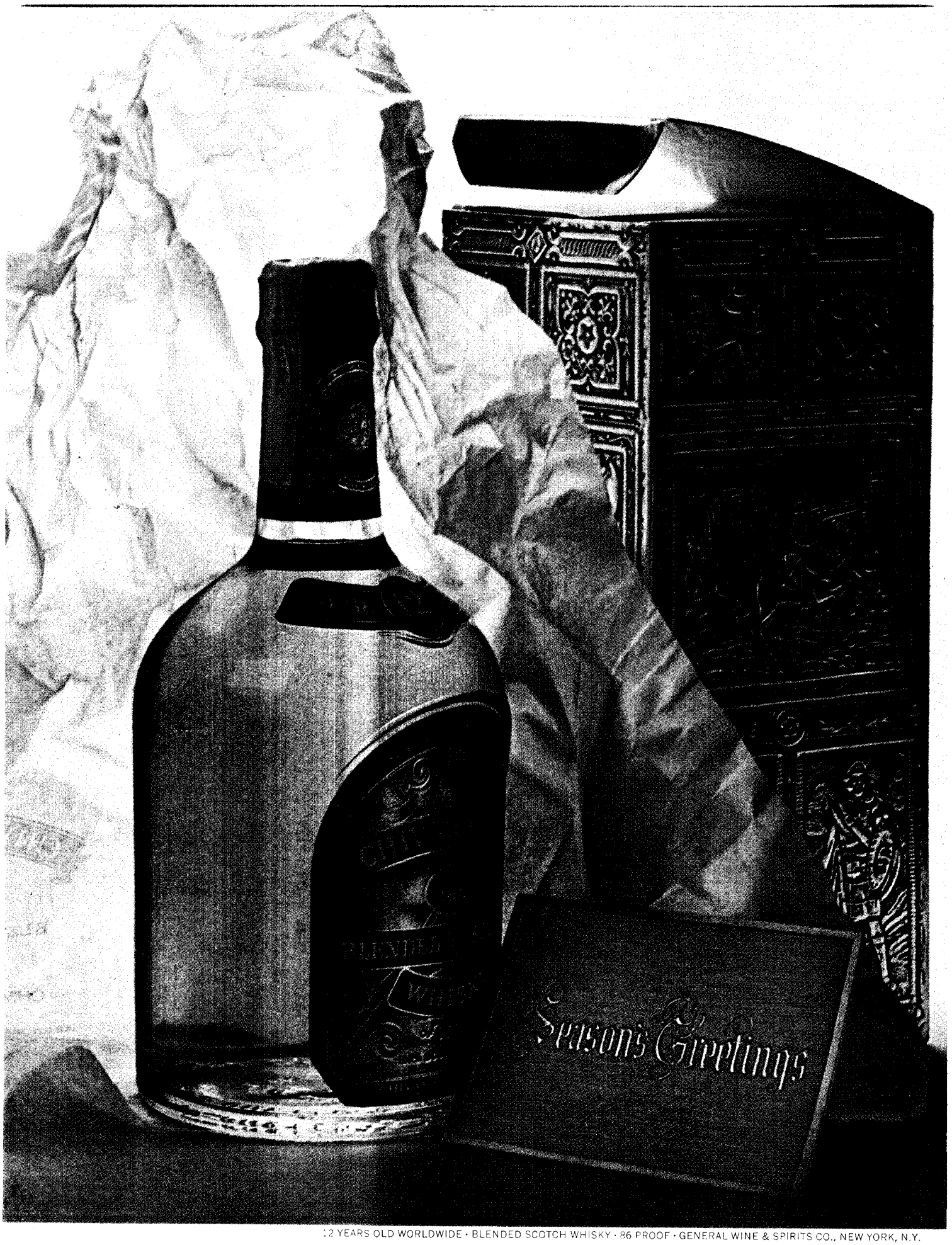

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